Bhandarkar Oriental Research Institute
RESEARCH UNIT SERIES No. 8

NĀRADĪYĀ ŚIKṢĀ

With the Commentary of Bhaṭṭa Śobhākara

Critically edited with Translation and Explanatory Notes in English

BY
USHA R. BHISE

BHANDARKAR ORIENTAL RESEARCH INSTITUTE
POONA 411 004, INDIA
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PREFACE

The necessity for a fresh edition of the *Nāradīya-Śikṣā* was felt by me as early as 1971, when Dr. Ashok Ranade, the then Director of the Music Centre, University of Bombay, and later the Head of the Department of Music, suggested to me that we read and discuss the text jointly. In the course of our discussions it was found that certain obscure portions were in need of being interpreted more critically. I am grateful to Dr. Ashok Ranade for having spared his valuable time in discussing the text. I have been certainly benefitted by his insight into musicology.

Thanks are also due to my student of the Diploma Class, Shri Sudhir Manohar Juvekar, who was also studying Āyurveda at the Sion College. He provided me with quotations from works on Āyurveda which helped me in explaining some of the verses in the last section, having a bearing on Āyurveda.

In the acquisition of the manuscripts which have been detailed in the Introduction, Prof. D. N. Marshall, the former Librarian of the University of Bombay, and his successor, Dr. B. Anderson, rendered vital help. Without such help it would not have been possible to exploit adequate material for critical editing.

I am grateful to the authorities of the Bhandarkar Oriental Research Institute who readily accepted this work for publication.

In the end I express a hope that the work proves useful to the students of Indian Musicology as well as to those of Śikṣā literature.

U. R. Bhise.

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INTRODUCTION

Critical apparatus :

Manuscript A : Belongs to the BORI, Poona. (No. 3/1874–75).

Material : Paper, Script : Devanagari, Date : VS 1759,

Place : Silor, Folios : 13.

The ms. contains only the text of Nāradiya Śikṣā.

It begins with ॐ नमः सामवेदाय । अथातः स्वरशास्त्राणां०

The colophon : श्लोक ११८(?) ४ इति इति द्वितीयः प्रपाठकः ॥

इति नारदी शिक्षा समाप्त ॥ संख्या ॥ २४० ॥ संवत् १७५९ वर्षे पौस वदि १४ रविवासुरे ॥ पौथी लीषाययतं वीरजी रूघनाथजी आत्मपठनार्थे ॥ पौथी लीषतं लेषगि नाथी नगरसीलोरमध्ये बासजी ॥ श्रीसुभंमस्तु ॥

(भट्ट रघुनाथजीनी पोथि छे)

Manuscripts B and C : Belong to the Asiatic Society of Bombay (BD 86 and BD 78)

B. Material : Paper, Script : Devanagari, Date : VS 1587
Place : Nil Folios : 24, Size : 9″ X 4¼″

This ms. contains only the text of Nāradiya Śikṣā.

The colophon : संवत् १५८७ वर्षे कार्तिक सिति चतुर्थ्यां भूमितनये लिखितेयं शिक्षा श्रीश्रीमालज्ञातीय × × श्रीश्रीइंद्रात्मजस्य श्रीश्रीधर एतेषां पठनार्थं परोपकारार्थं च लिखापितेयं

C. Material : Paper, Script : Devanagari, Date : Śaka 1787
Place : Nil Folios : 6, Size : 13½″ X 8½″

This also contains only the text of Nāradiya Śikṣā.

The colophon : श्रीमतां रावजीमहाराजानां मूलप्रतेर्लिपीकृतोयं ग्रंथः ॥ शके १७८७ क्रोधननामाब्दे भाद्रपद शुक्लैकादश्यामत्र मुंबायां प्रविष्टश्च

The above mentioned mss. differ very little from each other.

Manuscript D : Belongs to the Oriental Research Institute, Mysore.

A transcript of the ms. was made by Shri K. V. Sambamurthy, Research Asstt., Oriental Res. Institute, University of Mysore, This transcript has been made use of. This ms. contains a number of variant readings and differs from the above three.

Material : Palm leaf. Script : Nandinagari, Date : Nil. Place : Nil. Folios : 13.

This also contains only the text of Nāradī Śikṣā.

It begins as : शुभमस्तु । श्रीगणाधिपतये नमः ॥ अथातः स्वरशास्त्राणां०
It ends with : इति नारदीय शिक्षा समाप्ता ॥

Manuscript M :

Material : Palm leaf. Script : Malyalam. Date : Nil. Place : Nil. Folios : 80.

This ms. cantains the text of Nāradīya Śikṣā along with the comm. of Bhaṭṭa Śubhākara or Śobhākara. It belongs to the Oriental Institute, Baroda.

The Text of the Nāradīya Śikṣā :

A collation of the mss. from different parts of India indicates that they do not differ vitally from each other. Their evidence goes to prove that the text of Nāradīya Śikṣā has come down to us intact. However, the internal evidence points in another direction. There are losses as well as change of order. Spurious portions added a few centuries later are not lacking.

v. 1. 1. 9 states that the basic notes of the following schools would be mentioned in the following verses – Kaṭha, Kalāpa, Taittirīya, Āhvāraka, Ṛgveda and Sāmaveda. In the verses that follow, Kaṭha and Kalāpa have been omitted but Śatapatha and Vājasaneyin have been added. In addition to Sāmagas which refer to the singers of Sāmans in general, we also find a mention of the Tāṇḍins and the Bhāllavins which are said to be the schools of the Sāmaveda. Thus, the verses enlisting Śatapatha, Vājasaneyin, Tandin and Bhallavin are missing; so also the verses mentioning the basic notes of the Kaṭha and the Kalāpa schools.

While discussing the Svaramaṇḍala it is said at 1. 2. 7 that the Grāmarāgas are determined by the peculiarities of the notes and Rāgas, but the concept of the Rāga is not explained nor is the distinction between a Rāga and a Grāmarāga made clear. As in the case of the other members of Svaramaṇḍala, e.g. Mūrcchanās we do not come across a list of the Rāgas and the Grāmarāgas. This is a serious gap. The number of Tānas in the various Grāmas is mentioned in 1. 1. 8 without any further dilation upon the topic.

In 1. 3 we get 11 prose passages describing the qualities of singing (See the introduction to this Kaṇḍikā). However, the defects of singing are given in two verses which are in keeping with the style of the work. The topic of defects which begins with 1. 3. 12 is further continued in 1. 6. 19–20. These two verses legitimately belong to 1. 3. 1. 3. 14 mentions the tastes of various social groups. This list seems to be incomplete.

In 1. 2. 15–16 the topic under discussion is the seven notes. It breaks off abruptly. The thread is picked up at 1. 4 and the discussion of the seven notes is continued. Hence the whole of Kaṇḍikā 1. 3 appears out of place. The topic of seven notes appearing in 1. 4. 1–4 is continued from 1. 5. 1 onwards. 1. 4. 5–11 describe six Rāgas. 1. 4. 12 gives an etymology of Gandharva. The concept of Rāga was not developed in the days of Sāmaveda. What existed were tunes for the various hymns. The Bṛhatsāma and the Rathantarasāma were the names given to such tunes (see Eggeling; Śatapathabrāhmaṇa Vol. III – Introduction). Hence this portion seems to be patched on after the age of Bharata's Nāṭyaśāstra. It is in keeping with the practices of the Nāṭyaśāstra. Even the name Gandharva is given by Bharata to the music incorporated in the dramas.

With 1. 6 the topic of Gātraviṇā commences. Later the correct posture for a student is prescribed and the advice on the ways of concentration is given. 1. 6. 11 seems to be out of place in this discussion. It discusses the mode of bridging the gap between one note and another while singing. This topic is conti-

nued in 1. 6. 16–18. The classes of Śruti are discussed in 1. 7. 9 ff. 1.7.10 mentions the Śrutis of the six notes except the Prathama which indicates the loss of a verse. After this the additional Śrutis of the Dvitīya are mentioned in details. The remaining six notes are not referred to. This indicates a further loss of several verses. The proper place of 1. 7. 19 is after 1. 8. 1. At any rate it is a part of the next Kaṇḍikā. The spurious character of 1. 8. 6–7 has already been proved in the notes on these verses.

The different ways of pronunciation of '*V*' have been mentioned in 2. 2. 16–18. This topic has also been handled by the Yājñavalkya Śikṣā. The pronunciation of '*V*' is also discussed there. The verses on '*V*' are missing from the present work.

2. 6 deals with metres. v. 1 mentions some technical terms like *chandas, vṛtta* etc. without providing their connotation. The definition of such words was certainly expected. On the whole, this topic gets a cursory treatment. 2. 7 discusses Pathyā and Vipulā which are sub-varieties of the Āryā. The Mātrā-vṛtta-s came into existence much later. Hence 2. 7. 1–2 seem to be interpolated. This topic has been discontinued after this. The characteristics of accents are given in a prose passage. This passage seems to be added later in place of the missing verses. 2. 7. 10 is also in prose.

The student of music gets advice on hygiene in 2. 8. This portion on the whole looks modern. Verses 14 to 16 and 20 to 30 are not directly connected with music. They are applicable to students in general.

Thus, on a close scrutiny it seems that the text of the Nāradīya Śikṣā has been tampered with. A good deal of matter is lost. The order of the verses has not been maintained. Some portion has been added after the age of Pāṇini and some after the age of Bharata's Nāṭyaśāstra. The references to writing and the conventions of writing, methods of marking the accents appear to be modern. The attempt at deciding the date of Nāradīya Śikṣā and the date of Śikṣā literature on their basis is dangerous. The

present work is divided into two Prapāṭhakas containing 8 Kaṇḍikās each. This division is not quite satisfactory. The first part ends with 1.7. It deals with the music of the Sāmaveda. With 1. 8 a new chapter opens. It deals with the recitation of the Ṛgvedic hymns and the nature of the accent in particular. This part ends with 2. 7, 2. 8 being an appendix which, except for the last two verses, does not belong to the field of the Śikṣā literature.

The place of music in the Vedic religion :

Composing praise-songs in honour of gods may be considered a form of worship, which may be termed "verbal worship." Verbal worship was a salient feature of the ṛgvedic faith. Being a *stoṭṛ* 'one who praises' of the gods was looked upon as a title of honour. Owing to the importance attached to verbal worship, one comes across a variety of compositions, each one highlighting a certain characteristic feature of the hymn. Thus, there were praise-songs, contemplative-songs, ornate poetry, emotinal poetry, sacrificial formulae etc. Among them we come across a class of compositions which were meant for singing e. g. *ṛc* from the root *ṛc*, to sing; *gātha, gāyatra* from root *gā*, to sing; *vāṇi* derived from *vāṇa*, a musical instrument; *sāman* with the adjective *gīyamāna* (8. 81. 5) as well as the word *sāmagā* 'a singer of *sāman*' (2. 43. 1) prove that the *sāman* was meant for singing. *arka* the extended form of *ṛc* and *āṅgūṣa* (from root *ghuṣ*?) meant resounding songs. To these we may add *śūṣa* (from *śvas*, to breathe) which meant a loudly sung composition for which greater breath force was required.

girvāhas, stomavāhas meaning gods who ride the songs as if they were chariots, *girvaṇas* meaning the lovers of hymns, indicate the praise-loving nature of the gods. Hence among the Vedic Aryans the practice of composing praise-songs and making them more appealing by setting them to music became quite common. An offshoot of this tendency is seen in a class of compositions known as the *pragātha*. They consist of two verses

each and are divisible into two classes: (1) *bārhata pragātha* (2) *kākubha pragātha*. They are called *bārhata pragātha* when the first verse is in the Bṛhatī[1] metre and the second one is in the Satobṛhatī[2] metre. The *kākubha pragātha* is made up of two verses of which the first is in the Bṛhatī metre while the second is in the Kakubh[3] metre. The *pragātha*-s were meant for singing at the various sacrifices. They are found in abundance in the 8th Maṇḍala of the Ṛgveda.

The word *sāma* is sought to be derived as *sā+ama*. In this connection a legend occurring at the Aitareya Brāhmaṇa (3. 23) deserves mention. *Sā* is identified with the *ṛc*, who is a female. *Ama* is identified with *sāman* who is a male. *Sā*, the female approaches *Ama*, the male and expresses her desire to marry him and beget offspring from him. *Ama* does not consent to the proposal since, according to him, *Sā* was much inferior to him. *Sā* then, went to him along with another *ṛc*. *Ama* gave the same reply. She, therefore, took along one more *ṛc* and the three approached *Ama*. Thereafter, *Ama* consented and their union was brought about. The same story appears at Jaiminīyopaniṣad Brāhmaṇa 1. 17. 3, with minor variation. The sum and substance of these stories appears to be that the *sāman* is superior to the *ṛc*, However, enhancement of its quality brings it on par with the *sāman*. Their union came about in this manner. *Sā* is the *ṛc* which is manifested through recitation and *Ama* is the musical note. By a combination of the two *sāmagāna* came into existence. It became so popular that it came to be regarded as an essential feature of the sacrifice (cf. TS 2. 5. 7: *devā vai narci na yajūṁṣya-śrayanta te sāmanneva' śrayanta* 'the gods do not resort to the *ṛc* or the *yajus*; they resort to *sāman* only'. Furthermore at TS 2. 5. 8 we come across

1. The Bṛhatī metre consists of 4 lines of 8, 8, 12, 8 syllables respectively.
2. The Satobṛhatī metre consists of 4 lines of 12, 8, 12, 8 syllables respectively.
3. The Kakubh metre consists of 8, 12, 8 syllables respectively.

ayajño vā eṣaḥ / yo'sāmā' /

'the sacrifice in which *sāman* does not find place, does not deserve to be called a sacrifice'. The following passage in the Tait. Br. (3. 12. 9) makes clear that Sāmaveda was held in high esteem.

ṛgbhyo jātaṁ vaiśyam āhuḥ / yajurvedaṁ
kṣatriyasyāhur yonim / sāmavedo brāhmaṇānāṁ prabhūtiḥ /

'The Vaiśya caste was born from the Ṛgveda; the Yajurveda was the producer of the Kṣatriya; the Sāmaveda is the origin of the brahmins". The glory of Sāmaveda is thus made evident by calling it the origin of the highest caste. The *sāman* evolves out of the Ṛgvedic verse when it is endowed with music. One comes across a number of references to *sāman* and *sāmagāna* in the Ṛgveda Saṁhitā itself. In some places even the poet-singers and their families find a mention e. g.

aṅgirasāṁ sāmabhiḥ stūyamānaḥ (1. 107. 2)

'praised by the *sāman*-s of the Aṅgirases'

bharadvājo bṛhad ācakre agne (10. 181. 2)

'O Agni, the Bharadvājas have composed the *bṛhat sāman*'

rathantaram ā jabhārā vasiṣṭhaḥ (10. 181. 1)

'Vasiṣṭha has offered the *rathantara sāma*'.

From the following quotations it will be evident that several categories of the singers were in existence.

1. *Sāmaga*

gāyat sāma nabhanyaṁ yathā veḥ (1. 173. 1)

He sings a *sāman* that reaches skies, so that you become aware of it!

ubhe vācau vadati sāmagā iva (2. 43. 1)

'(The bird) like a *sāman*-singer utters both the speeches' (i. e. the *ṛc* as well as the *sāman*).

2. *Udgātṛ*

udgātreva śakune sāma gāyasi (2.43.2)

'O bird, you sing the *sāman* like an *udgātṛ*'

3. *Gāyatrin*

gāyanti tvā gāyatriṇaḥ (1.10.1)

'the *gāyatrins* sing in your honour'.

gāyatraṁ tvo gāyati śakvarīṣu (10.71.11)

'one sings *gāyatra sāma* upon the *śakvarī* verses.

4. *gāthin* –

indram id gāthino bṛhat (1.7.1)

'the *gāthins* sing the *bṛhat sāman* in honour of Indra.

The custom of singing *sāman*-s in the *soma*-sacrifices was widely prevalent.

bṛhad gāyantaḥ sutasome adhvare (8.66.1)

The Purāṇic tradition refers to a thousand recensions of the Sāmaveda. Presently only three have come down to us – (1) Rāṇāyaṇīya (2) Jaiminīya and (3) Kauthuma. Out of these Kauthuma is the most widely known. The Sāmaveda Saṁhitā consists of two parts known as the Ārcika, 'a collection of Ṛk verses' and the Uttarārcika, 'a second collection of Ṛk verses'. Most of the Ṛgvedic verses included in these collections are either in the Gāyatrī[4] metre or the Pragātha couplets referred to above. Both the parts of the Sāmaveda are meant for the training of the Udgātṛ priest, who plays an important role in the singing of the *sāman*-s. The training consisted of teaching the melodies. This was done with the aid of the Ārcika. After this he could memorize the *stotra*-s as they were sung at the sacrifices for which purpose the Uttarārcika was meant. The word *sāman*, although frequently used to denote the text which was meant for singing, means originally only tune or melody. Instead of saying that a

4. This is made up of 3 lines 8 syllables each.

'verse is sung to a certain tune' the phrase used by the Vedic priests was 'this melody is sung upon a particular verse'. They further believed that the melody arises out of the *ṛc* stanza which is called a *yoni* 'womb'. The Ārcika is a collection of 586 single stanzas. The Uttarārcika consists of 400 chants, a majority of them being made up of three stanzas.

The singing of the Sāmans:

Adapting the text of the Ṛgveda to music meant introducing certain changes in it. Sāyaṇa in his *Sāmabhāṣya-bhūmikā* says: *sāmaśabdavācyasya gānasya svarūpam ṛgakṣareṣu kruṣṭādibhiḥ saptabhiḥ svarair akṣaravikārādibhiśca niṣpadyate |*

1. *Vikāra*: (Puṣpa-sūtra 87) consists in the distortion of the text e. g. *agne* changed to *agnāyi*.

2. *Viśleṣaṇa*: analysing a word or a syllable e. g. *vītaye* analysed as *voyi toya2yi*.

3. *Vikarṣaṇa*: substituting a long vowel for a short one or a prolated vowel for a long one e. g. *ya23yi* for *ye*.

4. *Abhyāsa*: repetition of a word as in *toyāyi-toyāyi*. Probably the repeated word was sung to a different tune.

5. *Virāma*: a short pause. The pause occurred in the middle of a word for the convenience of breathing e. g. *gṛṇāno ha|vyadātaye*.

6. *Stobha*: addition of unmeaning words or syllables amidst the text e. g. *hā-u, auhovā*. In his *Sāmabhāṣya-bhūmikā* (p. 12) Sāyaṇa has defined this as *adhikatve sati ṛgvilakṣaṇavarṇastobhaḥ prakṛtārthānanvitam kālakṣepamātrahetum śabdarāśim*.

Converting a *ṛc* into a *sāman* was quite complicated. It led to the production of some analytical treatises which were aids to setting a *ṛc* to the music of *sāman*. The Akṣaratantra and the Saṁjñākaraṇa dealt with the addition of the *stobha*-syllables. The Sāmatantra provided instructions for setting Ṛgvedic *mantra*-s to

...2

the melodies of the *Sāman*. It also deals with converting the *sāmans* into the original Ṛgvedic form. The Puṣpasūtra teaches the manner in which a word may get distorted (*vikāra*). In addition it treats of the changes introduced in the *mantra*-s while they are being employed in the sacrifices. The Ṛktantra is another auxiliary work which is also known as the 'grammar of the *chandoga*-s'. It mainly consists of the rules for converting the *pada*-s of the Sāmaveda into *saṁhitā* form and hence, it is known as the Prātiśākhya of the Sāmaveda. The *śikṣā*-work pertaining to the Sāmaveda is the present Nāradīya-śikṣā. However, the author of the work is not Nārada. The views of Nārada are mentioned therein and one comes across clauses like *Nāradasya matam yathā*. Nārada's views on musicology have been noted down in the work besides the rules of sound-production which are generally found in a work on *śikṣā*.

There are four works called Gāna-grantha-s belonging to the Sāmaveda.

1. Grāmageyagāna: This is divided into 17 Prapāṭhakas. The *sāman*-s which are sung upon the *ṛc*-s are described therein, in the same order as they appear in the Pūrvārcika.

2. Araṇyagāna: This is divided into 6 Prapāṭhakas, to which the 7th Prapāṭhaka is appended. The 7th Prapāṭhaka is also known by the name "Mahānāmnī". The Araṇyagāna describes the *sāman*-s which are sung upon the *ṛc*-s appearing in the Āraṇyakasaṁhitā, which is an appendage of the Pūrvārcika. Besides these, some more *ṛc*-s from the Pūrvārcika have been included in the Araṇyagāna. These *sāman*-s were regarded as secret and dangerous. Hence they were regarded as fit to be studied in the forest.

3. Ūhagāna: This is an extension of the Grāmageyagāna. The Grāmageyagāna describes the *sāman*-s on the single stanzas of the Pūrvārcika, in the same order in which they appear in the Pūrvārcika. The Ūhagāna describes the complete *sāman* based on 2 or 3 verses. Those complete *sāman*-s are given in the

Uttarārcika. However, they appear in the order in which they are employed in the different *soma* sacrifices.

4. Ūhyagāna: This is an extension of the Araṇyagāna. It describes the complete *sāman*-s based on 2 or 3 stanzas.

The *saman*-s were sung by various priests during the sacrificial sessions.

The chief among them was the *udgātṛ*, who was assisted by the *prastotṛ* and the *pratihartṛ*. In addition to these there were singers who provided the accompaniment. They were known as the *upagāyaka*-s. The *sāman* began with the *oṁkāra*. The duty of the *upagāyaka*-s was to provide continuous vocal accompaniment with the syllable *om* or *ho*. The musical note with which they rendered accompaniment was *mandra*. The *upagāna* kept the singer aware of the basic note. The stability and the beauty of the *sāman* music lay in the basic note belonging to the *mandra* scale.

ta etenākṣareṇopagāyeyur ho iti mandrasvareṇa
santataṁ sahavācyeṣvārabhantaḥ ||
tasmāt tryantareṇa stuyuḥ ||

(Lāṭyāyana Śr. Sū. 1. 11. 26, 27).

The Udgātṛ commenced with higher note (3rd from the basic). The number of the *upagāyaka*-s varied between 3 and 6. The *mantra* note for the *upagāna* was deliberately chosen so that the main song was not overshadowed by it. This specification about the number of the *upagāyaka*-s was a precaution against the main *sāman*-singing getting overshadowed by the *upagāna*. The recital of *sāman* without the *upagāna* was regarded as broken and devoid of beauty. The peculiarity of the Sāmaveda music lay in the unbroken singing of the basic note. The *upagāna* which continued from the beginning to the end was essential for filling up the gaps in singing. The danger of the *sāman* getting divided into so many parts was imminent as they were sung by different priests. There is also a possibility of smaller or bigger gaps separating one part of the *sāman* from another. Since

the continuous singing of *oṁkāra* bridged the gaps, the listener did not become aware of the breaks.

The *sāman* was divided into the following parts:

(1) *Hiṁkāra*: This is taken to be the same as Oṁkāra. It was sung by the main singer *udgātṛ* and his assistants *prastotṛ* and *pratihartṛ*. The syllable "*hum*" was called *hiṁkāra*. The *sāman* becomes appealing because of the *hiṁkāra*.

"*eṣa vai sāmnām raso yaddhiṁkāro yaddhiṁkṛtya*
prastauti rasenevettā abhyudya prastauti |" (Tai. Br.)

(2) *Prastāva*: The opening foot of the *ṛc* on which the *sāman* is based is known as the *prastāva*. It is sung by the *prastotṛ*.

(3) *Udgītha*: This is regarded as the main part of the *sāman*. It is sung by the *udgātṛ*. It is obligatory that the *oṁkāra* is sung in the beginning. There is difference of opinion about the inclusion of *oṁkāra* here. Its inclusion adds to the number of syllables. The controversy is mentioned by the Lāt. Śr. Sū. at 6. 10. 14–16. Sage Dhanañjaya is in favour of dropping out the first syllable of the Udgītha, so that the number of syllables remains the same.

"*prathamākṣaralopantu dhanañjayaḥ*"

Thus the excess could be avoided. However, Śaṇḍilya is not in favour of dropping out the first syllable.

"*alopam śāṇḍilyaḥ*"

The commentator remarks at this point that

"*raso vā eṣa sāmnām yadoṁkāraḥ |*
na tena atireko'sti iti ||"

It was suggested by way of compromise that if the *udgītha* portion opened with a vowel then the vowel itself be converted into *oṁkāra*. If it opened with a consonant then the additional syllable, namely, *oṁkāra* became obligatory.

"*svarādiṣu tam eva svaram oṁkārīkuryāt |*
āgantu oṁkāram vyañjanādiṣu |"

(4) *Pratihāra*: This is sung by the *pratihartṛ*. The word means a connection between two parts. Sometimes it is subdivided into two sections.

(5) *Upadrava*: This is the second part of the *pratihāra*. The chief singer *udgātṛ* sings this portion after the *pratihartṛ* concludes his singing of the *pratihāra*.

(6) *Nidhana*: This is the concluding portion sung along with *oṁkāra* by all the three priests. At times this is also found to be divided into two sections – (i) *antarnidhana*, (ii) *bahirnidhana*. The *antarnidhana* consists of the text of the *sāman* along with the *stobha* syllables treated as the *ālāpa*. The *bahirnidhana*, on the other hand, consists only of the *stobha* syllables forming the basis of *ālāpa*.

"*bahirnidhanam ṛgakṣurād bahirbhūtam nidhanam yasya tat*"
(Tāṇḍya Br – Sāyaṇabhāṣya 10. 10. 1).

Some conventions and practices:

The priest-singers sat cross-legged. The left leg was placed below and the right one above it. The eyes were fixed on the horizon so that their heads stood on the same level. (Lāṭ. Śr. Sū. 1. 11. 22–23). The *upagāyana* has already been referred to above. The *upagāyaka*-s, at least three in number sat behind the three priest-singers and gave continuous vocal accompaniment by singing the syllable "*ho*" in a low-tone. (Lāṭ. Śr. Sū. 1. 11. 24–26). The *udgātṛ* started his recitation in a pitch which was three notes higher than the tone of the *upagāyaka*-s. On certain occasions the wives of the sacrificers did the *upagāna*. On the main day of the Mahāvrata sacrifice the wives of the sacrificers sitting by the side of the priest-singers did the *upagāna* to the accompaniment of the *Kāṇḍaviṇā* while the "*bhadra sāman*" was being sung.

"*patnayaḥ upagāyanti mithunatvāya prajātyai*"
(Taitt. Saṁ. 7. 5. 8 Anandashram Edn.)

This attributed *mithunatva* i.e. the relation of man and woman to the *sāmagāna* and resulted in bestowing progeny on the wives of the sacrificers.

" tam patnyo'paghāṭalikābhirupagāyanty ārtvijyameva tatpatnayaḥ kurvanti saha svargam lokam ayāmeti "

(Tāṇḍya Br. 5. 6. 8)

The wives of the sacrificers accompany them on *apaghāṭilā vīṇā*. They are fulfilling the duties of the *ṛtvij* as it were, so that they may reach heaven along with the husbands.

A list of the different kinds of *vīṇās* could be prepared from the Śr. Sūtras[5]: *āghāṭī, piccholā(rā), karkaṭikā, apaghāṭalikā, stambalavīṇā, tālukavīṇā, kāṇḍavīṇā, alābuvīṇā, kapiśīrṣṇī godhāvīṇā.*

In a *soma*-sacrifice, the juice of *soma* was extracted thrice a day. This ritual was known as the *savana*, during which it was customary to sing *sāman*-s. As a rule every *savana* had its own note. At the *prātaḥ-savana* or the morning libation the low *" mandra "* scale was used; similarly the middle *" madhya "* scale was used for the *mādhyandina-savana* or the midday libation and the high *" tāra "* scale was used for the *sāyaṁ-savana*. At times we find that an option was allowed e. g. in the *soma*-sacrifice known as the Baidatrirātra the *sāyaṁ-savana* would be performed with hymns sung in the *madhya* or the *tāra* scale.

***stoma*:**

" stutihetur mantrasamūhaḥ stomaḥ "

" gityāśrayāṇām āvṛtānāṁ ṛcām samūhaḥ stomaḥ "

-(Sāyaṇa).

Stoma is a group of specific number of *ṛk*-stanzas set to music which arises from singing the stanzas a number of times according to a specific mode. Due to this practice the *stoma*-s received the names like *trivṛt, pañcadaśa, ekaviṁśa* etc.

To explain:

Trivṛt – (1) *agna ā yāhi vītaye*
(2) *tam tvā samidbhir aṅgiraḥ*
(3) *sa naḥ pṛthuḥ śravāyyam*

5. Baud. Sr. Sū. 16/21; Āpa. Śr. Sū. 21/17; Satya. Śr. Sū. Adh. 16, p. 6-21; Śukla Y. Kat. Śr. Sū. Adh. 13 Kaṇ. 3. 21.

If the *sāman* is based on these three stanzas, singing them once in the order shown above brings about one *paryāya*. In this manner when the second and the third *paryāya* is conducted, the total number of *ṛk*-stanzas in the three *paryāyas* comes to 9. This group of nine stanzas is known as the *trivṛt*.

If one intends to do *sāmagāna* with the *pañcadaśa stoma* the first stanza is sung thrice, the second and the third once in the first *paryāya*. In the second *paryāya*, the first stanza is sung once, the second is sung thrice and the third only once. In the third *paryāya* the first two stanzas are sung once each and the third stanza is sung thrice. Thus each *paryāya* has five stanzas and the total comes to fifteen. This is *pañcadaśa stoma*.

The notation :

A discussion about the *gātravīṇā* occurs in the Nāradīya Śikṣā at I. 6. The use of *gātravīṇā* was obligatory for a *sāman*-singer while he was under instruction. The notation of the *sāman* was done through the *gātravīṇā*. This was a definite step towards the writing of the notation. In addition to this we find a parallel way of indicating the notation at Nāradīya Śikṣā I. 7. 1-2 where a mention is made of the places of the *svara*-s. Thus

kruṣṭa	— *mūrdhan*
prathama	— *lalāṭa*
dvitīya	— *bhrūmadhya*
tṛtīya	— *karṇa*
caturtha	— *kaṇṭha*
mandra	— *uras*
atisvārya	— *hṛdaya*

It may be inferred that the musical notes were indicated by holding the hand in front of the respective parts of the body. The parts of the body mentioned here are neither useful as sound-producing points nor as the resonators. It was a way of indicating the notation through the movements of the hand.

The regular notation of the Sāmaveda is found among the old manuscripts. The notes of the musical scale are indicated by

the numbers 1, 2, 3 placed above the syllables or among the syllables. The following *ṛk* is taken as the example :

त्यमू षु वाजिनं देवजूतं सहोवानं तरुतारं रथानाम् ।
अरिष्टनेमिं पृतनाजमाशुं स्वस्तये ताक्ष्यमिहा हुवेम ॥ RV. 10. 178. ।
– ताक्ष्यसाम

In the manuscript of the Sāmaveda it is written down together with the *vikṛtis* in the following manner –

ओ ऽ ६ मूँ ॥ त्यमूषु ॥ वाँजि ॥ नाँ ऽ २३४५ म् ॥ देवजूताँ ऽ २३४ मू ॥
सहोवानं ताँ ॥ रुता ऽ ३ ॥ रँ थानाम् ॥
अरिष्टँ ऽ नाँ ऽ २३४ इमीम् ॥ पृतनाँ ऽ ३४३ जमाशूम् ॥ स्वस्ते ॥ याई ॥
ताक्ष्यमिहाँ ऽ ३४३ ॥ हूँ ऽ ३ वाँ ऽ ५ इ मा ऽ ६५६ ॥ २ ॥

This form of notation seems to include the following :–

(1) Numbers 1 to 7.
(2) The syllable '*ra*'
(3) The *avagraha* mark
(4) the sign " ∧ "
(5) the sign " ∖ "
(6) the vertical double line.

They have been explained as

(1) The numbers 1–7 indicate the seven notes.

1=pa 2=ma 3=ga 4=re 5=sā 6=ni 7=dha

The syllable is sung to the note which is indicated overhead. In addition, these numbers also occur after the syllables of the *ṛk*. The difference between them is not evident. In the opinion of some[6], the numbers overhead indicate the *śuddha svara* while those among the syllables indicate the *vikṛtasvara*. As none of the works pertaining to Sāmaveda refer to the *vikṛtasvara*-s, this view seems to be untenable.

6. See Paranjpe : Bhāratīya Saṅgīta kā itihāsa, p. 98.

(2) The syllable '*ra*' is found written on the top of the *ṛk*-syllables. According to the explanation provided by the various scholars, the vowel on which it occurs is to be pronounced like a long one i. e. as having two *mātrā*-s. This may give rise to a problem if the syllable with overhead '*ra*' is already long. Moreover, the '*ra*' sometimes occurs with numbers like 1, 4, 5 etc; sometimes independently. All the authors have kept silent about the propriety of '*ra*' being used in the notation. In Prosody '*ra*' stands as the short-form for '*laghu*'. the light syllable having the value of one single *mātrā*. It may be added that '*ga*' stands as the short form for '*guru*', the heavy syllable having the value of two *mātrā*-s. This practice was so well-known that probably in the notation of the Sāmaveda, the same was followed and '*ra*' stood for one single *mātrā*. In all probability it seems that the syllable with overhead *ra* is to be taken as one *mātrā* or perhaps a single *mātrā* is to be added where '*ra*' occurs. The numbers which accompany '*ra*' indicate the respective note in the musical scale.

(3) The *avagraha* mark is generally used to separate two members of a *pada*. It is said that in the notation of the Sāmaveda *avagraha* is used to indicate lenghtening of the previous syllable. This gives rise to a problem when *avagraha* follows a syllable that is already long. Moreover, if the overhead '*ra*' indicates lenghtening what is the propriety of using the additional device of *avagraha*? There is another view held by some scholars that after *avagraha* the vowel of the previous syllable (like *ikāra*, *ukāra*) should be continued in the manner of *ālāpa*.

(4) " ∧ " This mark indicates that the note in which the previous syllable is sung should be continued upto the next *avagraha*. This explanation presents a problem if and when there are other syllables intervening between the " ∧ " mark and the next *avagraha*.

(5) " ∖ " This mark occurs only on the top of numbers. No explanation is provided for it.

...3

(6) The portion between the two vertical double lines is called a *parva*. It is sung as a single unit without pausing for breathing.

The Nāradīya Śikṣā mentions a convention about the notation at 1.6.8, "a *sandhi* should be indicated where three lines are seen." The *sandhi* refers to the joint between two *parva*-s. Some handsign was used to indicate the joint about which no clarification is given. Further it is said that the interval between the *parva*-s be indicated by leaving a gap between the fingers. Except for these two statements the Nāradīya-Śikṣā does not refer to any conventions about the notation. Probably some portion of the text is lost.

Characteristic traits of Nārada :

Some individual references to Nārada have been made in the Nāradīya Śikṣā. The opinion of Nārada about the *gāndhāra-grāma* has been noted during the description of the various *grāma*-s. According to him the *gāndhāra-grāma* was current only in the heaven (I. 2. 6). It is well-known that Nārada was a great wanderer and he moved about in all the three worlds. The Mahābhārata refers to Nārada's birth as a *gandharva*. He could attend the musical concerts of the *gandharva*-s which took place in the court of gods. Hence he could emphatically make a statement about the *gāndhāra-grāma* which was accepted far and wide.

In addition to this there is an important reference to Nārada at I. 5. 14 –

"*pañcamas tu svaro gīto nāradena mahātmanā*".

This indicates the skill of Nārada in singing the *pañcama* note, which is regarded as important in the consideration of the *grāma*-s. The distinction between the *ṣaḍjagrāma* and the *madhyamagrāma* depends upon the increase or decrease of the *śruti*-s of this note. The skill of Nārada lies in the production of this note with the appropriate *śruti*-s.

Musical instruments :

Among the musical instruments *vāṇa* occupied an important position. A number of descriptions are available. However, keeping in view the maxim "*nāmulam likhyate kiñcit*" an attempt has been made in the following paragraphs to present a picture based on the evidence of Vedic and Sūtra literature. It was customary to include *vāṇa* among the varieties of *vīṇā*. In a general way it may be said that *vīṇā* was conceived to be an instrument made of a gourd attached to a rod which was fitted with strings and was capable of producing the seven notes of the scale. In the Nāradīya Śikṣā this has been referred to as the "*dāravī-vīṇā*" i. e. the wooden lute. Whether the *vāṇa* also was fitted with a gourd or not is a controversial point. In describing *vāṇa*, the epithet "*śatatantrī*" is commonly used. This means that it was fitted with a hundred strings. In the Sūtra literature there are references which indicate that the hundred strings were fitted to a rod which was made of the *udumbara* tree.

"*audumbarasya vīṇādaṇḍasya daśa daśātimathitāny-ekaikasminn atimathite mauñjāṁs tantūn pra vayanti sa vāṇaḥ śatatantuḥ*" / (Āp. Śr. Sū. 21. 17).

Strings prepared out of the *muñja* grass were inserted ten each in the ten holes of the rod so that the total number of strings comes to a hundred. Alternatively, three groups of thirty-three strings each could be inserted in three holes. This job was done by the three priests - *adhvaryu*, *hotṛ* and *udgātṛ*. The 100th string was inserted by the *gṛhapati* who was the chief of the sacrificers "*yajamāna*" undertaking the longer sacrificial sessions "*satra*". After inserting, the strings were separated "*ekaikaśaḥ vibhajya*" (Lāṭ. Śr. Sū. 4. 1. 4) and stretched upwards. The loose strings were detected by touching them with fingers and were given a further stretch to make them tight (Lāṭ. Śr. Sū. 4. 1. 6).

There is one lacuna in the description given above. It does not mention what is to be done after stretching the strings upwards. It is, however, obvious that they were tied or fixed at the other

end. It is neccssary that, in order to find out the loose strings by touching them, the other end is fixed somewhere. At ṚV. 9. 50. 1 we come across the statement "*vāṇasya chodayā pavim*". *pavi* is a sharp, tapering thing made of metal e. g. nail, peg etc. *chodaya* is the Imperative 2s. form 'make it firm'. It appears from this that at the other end there was a similar rod of *udumbara* fitted with nails or pegs. The hundred strings mentioned above were fixed to this rod by means of nails. It cannot be denied that two more rods are needed to hold the above mentioned rods in place. On the whole, it appears that the instrument consisted of a wooden frame fitted with a hundred fine strings. It may be compared to the harp.

The following quotations from the Ṛgveda may throw more light on the *vāṇa* :

"*gobhir vāṇo ajyate sobharīṇām*" (ṚV. 8. 20. 8). *sobhari* is the proper name of a group of singers. 'The *vāṇa* of Sobhari-s was decorated with the skin of a bull'. Sometimes it was decorated with the skin of a bull, especially with the skin of a red bull, the hairy side being placed outwards. (Lāṭ. Śr. Sū. 4. 1. 1).

"*abhi vāṇasya saptadhātur ijjanaḥ*" (ṚV. 10. 32. 4).

'The persons facing the *vāṇa* are divided into seven groups'. At the time of playing the *vāṇa* in a sacrifice, singers and priests stood facing it. They were divided into seven groups.

"*āṅgūṣyam pavamānam sakhāyo*
durmarṣam sākam pra vadanti vāṇam" (ṚV. 9. 97. 8)

"The *pavamāna soma*, flowing in streams is fit to be praised with a resounding song since he is difficult to be overpowered by enemies. The *vāṇa* (used for accompaniment) is tuned collectively (by the persons concerned)". The strings of *vāṇa* used to be so fine that vibrations were caused in them by the wind and hence we come across the following statement in a hymn to the Maruts.

"*dhamanto vāṇam marutaḥ sudānavaḥ*" (ṚV. 1. 85. 10).
'The liberal Maruts (gods presiding over storms) are blowing

on the *vāṇa*.' In order to understand the metaphor, it is necessary to understand the common property. The stormy winds blowing through a forest make an eerie sound. The vibrations caused by blowing at the fine strings of the *vāṇa* produced a similar sound. Hence the Maruts representing the stormy winds are imagined to have blown at the *vāṇa* when they enter the forest.

Some information regarding the manner in which it was played, is also available. The *udgātṛ* sat on a swing or a stool (*āsandī*) while playing it. The *vāṇa* was supported on the left shoulder (Ait. Ār. 5.1 kh. 4). It is noteworthy that the *vāṇa*-player did not sit on the floor but occupied a tall seat. A branch of the *udumbara* tree together with leaves or the stick of the aquatic plant *iṣīkā* which is naturally curved like a bow or a piece of cane with three joints having the curved shape of a bow was used for playing the instrument. It was played by giving strokes of the curved stick, (Āp. Śr. Sū. 21. 17-18). On certain occasions it was played with the root-side end of the *udumbara* branch which had leaves on it. Markings were made at points which when played upon produced the notes of the *saptaka*. The *udgātṛ* first played *vāṇa* as soon as it was produced. He was supposed to be an expert musician and excelled others. Hence the job of marking the notes was entrusted to him. For this reason he was made to play it first. Next it was given to the *prastotṛ* and then to the *adhvaryu* and from the *adhvaryu* over to the other brahmins. On the whole this instrument reminds us of the folk-instrument Santur. The ancient practices are quite often preserved in the folk-tradition. The present case may be a similar one.

Varieties of Vīṇā :

From the various passages in the sacrificial literature we find that a number of varieties of *vīṇā* were in vogue. However, the description of their form or the playing technique is absent. Rarely some isolated piece of information makes its appearance

in the texts concerned. Some of the *vīṇā*-s are included in the string instruments while others are included in the wind instruments. Presently an attempt is made to hunt for facts through etymology. Etymology and meaning do not always go hand in hand. However, as the conventional meaning is lost, an attempt is being made to make use of the etymological meaning.

To begin with, *āghāṭī* and *apaghāṭalikā / apaghāṭilā* are taken into consideration. The word *ghāṭā*, derived from the Indo-European **gholto*, means the neck. The literal meaning of the word is 'to turn.' As the neck is useful in turning the head, it is called *ghāṭā*. The prepostion *ā* means towards oneself or facing oneself while the preposition *apa* means away from oneself. By the addition of the feminine suffixes '*i*' and '*ilā*' to *ghāṭā*, the words *ghāṭī* and *ghāṭilā* are derived. Henca *ā* + *ghāṭī* means towards the neck and *apaghāṭilā / apaghāṭalikā* mean away from the neck. The way in which the *vīṇā* was held – towards the neck or away from the neck – might have given rise to these words. Although in playing the *vīṇā* it matters little whether it is held towards or away from the neck, in the sacrificial texts such things were considered significant. Moreover, "*tā apaghāṭilā ity ācakṣate*" "*kāṇḍavīṇā* and *piccholā* are called *apaghāṭilā* only", shows that *apaghāṭilā* was the name of a class of *vīṇā*-s. They were held away from the neck while playing.

kāṇḍavīṇā – *kāṇḍa* means a section of the bamboo. This variety was made out of the sections of bamboo tree. It was played with curved bow to which the hair of the horse was attached.

piccholā / picchorā – Although included among the varieties of *vīṇā*, this seems to be a wind instrument like the flute or the pipe. While playing, it was held near the mouth "*upamukham piccholām*" (Lāṭ. Śr. Sū. 4. 2. 6).

tālukavīṇā – *tāla* means the palm-tree. This *vīṇā* seems to be connected with it. Probably it was made from the wood of the palm-tree.

alābuvīṇā – *alābu* means the gourd. This *vīṇā* was fitted with a gourd. The water-pots used by the *saṁnyāsins* were made out of the same kind of gourd.

kapiśīrṣṇī – There are two possibilities – either the gourd attached to the *vīṇā* had the shape of a monkey's head or the replica of a monkey's head was fitted at the top of the *vīṇā*. It is noteworthy that monkey was used as an emblem on the flags.

godhāvīṇa – The *vīṇā* covered with the skin of an alligator.

stambalavīṇā – the word *stamba* is a cognate of *stambha* 'pillar'.

karkarī (*karkaṭī*) – This word appears as the name of a musical instrument in the Ṛgveda. *karkarī* is the pitcher for storing water.

vakrāvīṇā – *vakra* is crooked or slanting.

śilavīṇā also called tne *śūrpavīṇā*. *śūrpa* is the winnowing fan. It was believed to representa *gandharva*.

It will be interesting to know the sentiments of the sacrifice-minded Aryans regarding *vīṇā*. The *vīṇā* was looked upon as the concrete form of the royal glory of the king who undertakes the Aśvamedha sacrifice. Such kings had to observe certain vows and keep away from the enjoyments meant for a king. In such times the priest called *adhvaryu* took over the charge of the country as the representative of the king. Along with royal glory, the dominion also moves away from the king. In order to avoid this, the following remedy was prescribed. A couple of musicians who were skilled in playing the *vīṇā* would sing the praise-songs eulogising the magnificence of the king. Since the *vīṇā* held by them is the emblem of royal glory, she takes shelter with the king. Out of the two singers one should be a brahmin and the other a *kṣatriya*, the reason being that the royal glory does not find any interest in a brahmin who is devoted to penance and sacred studies. Hence the necessity of both the *kṣatriya* and the brahmin whose strength rests in the sacred *mantra*-s known to him. Thus,

the royal glory who is trying to run away may be compelled to return to the king. (Taitt. Br. 3. 9. 14).

There is a reason for preparing *vīṇā*-s out of the various plants and trees. Once upon a time the goddess of Speech ' Vāk ' got displeased with the gods and entered the plants thinking that thereby the gods would not be able to make use of her in the sacrifices. The same goddess, ' Vāk ' speaks through *vīṇā*, *dundubhi* etc. which are prepared out of the plants. (Taitt. Saṁ. 6. 1. 4).

Dundubhi :

Out of the percussion instruments, *dundubhi* the ' drum ' was played during the sacrifices. The sound of the *dundubhi* set the highest limit of loudness. This gave rise to the belief that when this sound was produced the sound of the fame of the sacrificer ' *yajamāna* ' reverberates everywhere. (Taitt. Saṁ. 7. 5. 9). These drums were suspended in the four corners of the main altar " *mahāvedī* ". As mentioned above, the *Vāk* that entered the plants is supposed to be conquered by the sacrificers through the sound of the *dundubhi*. As a peculiarity of the age, a mention may be made of the *bhūmi-dundubhi*, ' the ground-drum '. The *bhūmi-dundubhi* is produced by stretching the hide of a bull, which is freshly taken from the body of the animal, over a pit that is dug in the ground. The hide is held fast by means of wooden pegs. The hairy side was placed at the top. The tail of the same bull was used for beating the drum. The sounding of the *bhūmi-dundubhi* was considered necessary for winning over the goddess of the inarticulate speech that enters the earth. The pit was dug on the boundary of the sacrificial pendal known as the " *āgnīdhrīya.* " According to some references the pit that was dug was knee-deep.

॥ ॐ नमः सामवेदाय ॥

नारदीया शिक्षा

भट्टशोभाकरकृतविवरणेन संवलिता

प्रथमः प्रपाठकः

कण्डिका १

अथातः स्वरशास्त्राणां सर्वेषां वेद निश्चयम् ।
उच्चनीचैविशेषाद्धि स्वरान्यैत्वं प्रवर्तते ॥ १ ॥

प्रणम्य परमात्मानमक्षैरस्वरविग्रहम् ।
मुनिना नारदेनोक्ता शिक्षा व्याख्यातुमिष्यते ॥

अथातः सामसंहिताध्ययनानंतरं अत इति । संहिताध्ययनाक्षिप्तं सर्वेषां स्वरशास्त्राणामृक्सामगतानां निश्चयं सम्यक् स्वरूपप्रतिपत्तिं वेद मयोच्यमानं जानीयादिति भगवन्नारदः सामान्येन शिष्यं प्रत्याह । सामान्यभूत उकारगतस्वर उच्चे उच्चविशेषे उच्चतरे उच्चतमे नीचे नीचविशेषे नीचतमे च स्थानेऽभिव्यज्यमानस्वरान्यत्वं नानास्वरतां प्रतिपद्यत इत्यर्थः । अथवा सर्वेषां वक्ष्मि निश्चयमिति वा पाठः । कथयामीति पूर्वं पठितशिष्याध्याहारः । शिक्ष्यन्ते मन्त्रब्राह्मणस्वरूपं सम्यगनयोः पाठश्चेति गृह्यत इति शिक्षा । शिक्षविद्योपदाने इति धातोरप्रत्यये रूपम् । ऋगादिविषयः स्वरं सम्यगवधार्य स्वार्यादिप्रयोगः कर्तव्य इत्याह ॥

आर्चिकं गाथिकं चैव सामिकं च स्वरान्तरम् ।
कृतान्ते स्वरशास्त्राणां प्रयोक्तव्यं विशेषतः ॥ २ ॥

कृतान्ते निश्चये सति ऋग्गाथासामसु भवं स्वरान्तरमन्यदन्यत् स्वरजातं प्रयोक्तव्यम् । गाथा स्वराक्षरप्रयोज्यानि ब्राह्मणवाक्यानि ॥ ऋगादिस्वराणां विवेक उच्यते –

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१) C उच्चनीचं. २) D स्वरो यत्र.
३) M ऋग्यजुःसामविग्रहम् D ऋक्सामस्वरविग्रहम्.

एकान्तरस्वरो ह्यृक्षु गाथासु द्व्यन्तरः स्वरः ।
सामसु त्र्यन्तरं विद्यादेतावत् स्वरतोऽन्तरम् ॥ ३ ॥

उच्चनीचतया स्वरान्यत्वमुक्तमित्युक्तम्। तच्च ऋग्विषये उदात्तानुदात्तस्वरितश्रुतिलोपेनान्तरत्वं व्यवधानं भवति। उदात्तानुदात्तसमाहाररूपत्वात् स्वरितस्यार्धश्रुतिलोपेन व्यवधानम्। तद्यथा तत्सवितुर्वरेण्यमिति द्विश्रुतिलोपेन गाथास्वरव्यवधानम्। महन्मे वोच इत्यादि। सामसु त्रिश्रुतिलोपेन व्यवधानं जायते। धियो यो नः प्रचोदयादित्यादि। एतावत् स्वराणामन्तरं व्यवधानं सर्वत्र बोद्धव्यम्॥ शिक्षाया अविज्ञाने ऋगादौ सम्यक् स्वरो न ज्ञायत इत्याह –

ऋक्सामयजुरंगानि ये यज्ञेषु प्रयुञ्जते ।
अविज्ञानाद्धि शास्त्राणां तेषां भवति विस्वरः ॥ ४ ॥

ऋक्सामयजुर्लक्षणानि यज्ञाङ्गानि याज्यास्तोत्रकरणमन्त्रादीनि तेषां सम्यक् स्वरूपापरिज्ञाने विस्वरो विरुद्धस्वरो भवतीति॥ स्वरादिवैगुण्ये च न केवलं देवतायाः सांमुख्यं न भवति यावद् विरुद्धाचरणात् प्रत्यवायोऽपि भवतीत्याह –

मन्त्रो हीनः स्वरतो वर्णतो वा मिथ्याप्रयुक्तो न तमर्थमाह ।
स वाग्वज्रो यजमानं हिनस्ति यथेन्द्रशत्रुः स्वरतोऽपराधात् ॥ ५ ॥

मिथ्येति न शास्त्रानुसारेण प्रयुक्तः। न तमर्थमाहेति वदन्नप्यर्थं वाच्यस्यासन्निधिपरान्निष्प्रयोजनमर्थाभिधानम्। स वाग्लक्षणो[६] वज्र इव वज्रः यजमानं निषिद्धाचरणाद्यजमानं हिनस्त्येव यथेन्द्रशत्रुशब्दः स्वरस्यापराधात् प्रयोक्तारं हिनस्ति। इन्द्रशत्रुर्मेघ उच्यते। इन्द्रः शत्रुः शातयिता यस्येति बहुव्रीहौ 'प्रकृत्या पूर्वपदम्' (पा. २.६.९) इत्याद्युदात्तं पदम्। इतरथा इन्द्रस्य शत्रुरिति षष्ठीसमासे 'समासस्य' (पा. ६.१.२३) अन्त उदात्त इत्यन्तोदात्तत्वं स्यात्। इन्द्रस्य परमेश्वरस्य शत्रुर्न संभवतीति विरुद्धार्थता स्वरान्तरश्च प्रसज्यते अतः स्वराद्यवधारणे यत्नः कार्यः॥ स्वरादिवैगुण्ये च न केवलं कर्मणि वैगुण्यमदृष्टदोषश्च यावदृष्टेनापि दोष इत्याह –

प्रहीणः स्वरवर्णाभ्यां यो वै मन्त्रः प्रयुज्यते ।
यज्ञेषु यजमानस्य रुशत्यायुः प्रजां पशून् ॥ ६ ॥

४) C. ह्यर्क्षु D. ह्याहुर्गा० ५) D. प्रयुज्यते. ६) M. विक्रिणो.
७) D. Additional अन्नहीनो दहेद्राष्ट्रं मन्त्रहीनस्तु ऋत्विजः। यजमानमदक्षिण्यो नास्ति यज्ञसमो रिपुः॥ ८) B. रुषत्यायुः, D. हिनस्त्यायुः प्रजाः.

मन्त्रो यजमानस्यायुरादीन् रुषति नाशयतीत्यर्थः॥ स्वरस्वरूपं त्रिषु स्थानेष्वभिव्यज्यत इत्युच्यते–

उरः कण्ठः शिरश्चैव स्थानानि त्रीणि वाङ्मये ।
सवनान्याहुरेतानि साम्नि चाप्यधरोत्तरे ॥ ७ ॥

नीचमध्यमोत्तमरूपा या वागुरसि कण्ठे शिरसि चाभिव्यज्यते उरसि वक्षःस्थाने शब्दोच्चारणं प्रातःसवनमुच्यते। नीचैरुच्चारणं प्रातःसवनशब्दस्येत्यर्थः। कण्ठस्थाने मध्यमेन स्वरेणोच्चारणं माध्यन्दिनं सवनम्। शिरोलक्षणे स्थाने उच्चैरभिव्यज्यमानशब्दजातं तृतीयसवनम्। साम्नोऽपि सप्तस्वरात्मकस्याधरोत्तरभावेन स्थितस्य स्थानत्रयसवनत्रयव्यपदेशस्तु प्रवर्तत एव। स्वरात्मकत्वमुरआदावेव संभवः। स्वरसप्तकता कण्ठग्रीव इति भेदेन निर्देशः। साम वाप्यर्थतोन्तरमित्यसंबन्धः। ऋग्यजुःसामान्यपि स्थानत्रये स्थितानीत्याहः॥

उरः सप्तविचारं स्यात् तथा कण्ठस्तथा शिरः ।
न च सप्तोरसि व्यक्तास्तथा प्रावचनो विधिः ॥ ८ ॥

सप्तानां स्वराणां विवरणं विचार इति सप्तविचारमुरः। मन्द्रातिस्वारयोरुरसि न सम्यगभिव्यक्तिर्यथेतरत्र इति प्रवचने अध्यापने भवो विधिरध्ययनकाले च गम्यते। अनभिव्यक्तावपि मानसे प्रयोगे उपांशुप्रयोगे च वर्णस्वरयोजनाख्यापनो भवत्येव॥ साम्नि सर्वात्मना स्वराणामवधारणं प्रवर्तते। तदनुसारेण ऋग्यजुषामुदात्तादिस्वरप्रवृत्तिरित्याह–

[१०]कंठकालापवृत्तेषु [११]तैत्तिरीयाध्वरकेषु [१२]च ।
ऋग्वेदे सामवेदे च वक्तव्यः प्रथमः स्वरः ॥ ९ ॥

कठादिशाखासु ऋग्वेदे सामवेदे च ऋग्यजुषां सामिकस्वरः प्रवर्तत एव। प्रथमस्वरानुसारेण। प्रथमस्वरानुसारेण पाठेऽवधार्यते॥ प्रथमस्वरवद् द्वितीयतृतीयस्वरावृग्वेदेऽनुक्रियमाणेऽवधार्येते। कृष्टप्रथमस्वरसमुदायानुकारश्च लौकिकव्यवहारे प्रवर्तत इत्याह–

९) AC. साम वाप्यर्थतोन्तरं. १०) CD. कण्ठ.
११) D. कण्ठकाला प्रयुक्तेषु. १२) D. तैत्तिर्याह्व.

ऋग्वेदस्तु द्वितीयेन तृतीयेन च वर्तते ।
उच्चमध्यमसंघातः स्वरो भवति पार्थिवः ॥ १० ॥

कुष्ट उच्चः । मध्यमः प्रथमस्वरः ॥

तृतीयप्रथमकुष्टान् कुर्वन्त्याह्वरकाः स्वरान् ।
द्वितीयाद्यांस्तु मन्द्रान्तांस्तैत्तिरीयाश्चतुरः स्वरान् ॥ ११ ॥

तृतीयादिस्वरानुकारेणाह्वरकाणां पाठः द्वितीयाद्यनुकारेण तैत्तिरीयाणाम् सामि तु सप्तस्वरा भवन्तीत्याह –

प्रथमश्च द्वितीयश्च तृतीयोऽथ चतुर्थकः ।
मन्द्रः कुष्टो ह्यतिस्वार एतान् कुर्वन्ति सामगाः ॥ १२ ॥

छन्दोगानां वाजसनेयिनां च ब्राह्मणगाथास्वरौ प्रथमद्वितीयौ भवत इत्याह–

द्वितीयप्रथमावेतौ ताण्डिभाल्लविनां स्वरौ ।
तथा शातपथावेतौ स्वरौ वाजसनेयिनाम् ॥ १३ ॥

ताण्डं पंचविंशादिकं ब्राह्मणं कौथुमादयोऽधीयन्त इति । ताण्डिनो भाल्लविन-श्छन्दोगा एव । वाजसनेयिनामध्वर्यूणां शतपथभवौ ॥ एतत् सर्ववेदविषयकस्य लक्षणस्य नैव विशेषोऽतः संक्षेपेण स्वरनिरूपणं कृतमित्युपसंहरति –

एते विशेषतः प्रोक्ताः स्वरा वै सार्ववैदिकाः ।
इत्येतच्चरितं सर्वं स्वराणां सार्ववैदिकम् ॥ १४ ॥

सर्ववेदेषु भवं चरितं स्वरूपम् ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य प्रथमा कण्डिका ॥

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११) D. तैत्तिर्यश्च.

कण्डिका २

अथ छन्दोगानां सामगाने आर्चिके च स्वरनिरूपणं विशेषतः क्रियते–

सामवेदे तु वक्ष्यामि स्वराणां चरितं यथा ।
अल्पग्रन्थं प्रभूतार्थं श्राव्यं वेदाङ्गमुत्तमम् ॥ १ ॥

ऋक्सामलक्षणस्य नैराकांक्ष्यात् प्रभूतार्थम् । सामस्वराणां महता यत्नेनाधिगमात् तदुपायस्य श्राव्यता । उत्तमं वेदाङ्गं वेदस्वरूपविषयत्वात् । सामवेदगतस्वरादिनिरूपणं तावत् क्रियते सामार्थं सामर्थ्यलभ्यत्वादार्चिकस्य ॥

तौनरागस्वरग्राममूर्च्छनानां तु लक्षणम् ।
पवित्रं पावनं पुण्यं नारदेन प्रकीर्तितम् ॥ २ ॥

शिक्षामाहुर्द्विजातीनामृग्यजुःसामलक्षणम् ।
नारदीयमशेषेण निरुक्तमनुपूर्वशः ॥ ३ ॥

सप्त स्वरास्त्रयो ग्रामा मूर्च्छनास्त्वेकविंशतिः ।
ताना एकोनपञ्चाशदित्येतत् स्वरमण्डलम् ॥ ४ ॥

स्वराणां समूहो मण्डलं तस्य नाम्ना स्वरूपनिरूपणं क्रियते । श्लोकानुरोधात् क्रमो न विवक्षितः ॥

षड्जश्च ऋषभश्चैव गान्धारो मध्यमस्तथा ।
पञ्चमो धैवतश्चैव निषादः सप्तमैः स्वरः ॥ ५ ॥

षड्जमध्यमगान्धारास्त्रयो ग्रामाः प्रकीर्तिताः ॥ ६ अ ॥

षड्जानुसारेण कदाचित् स्वराणि प्रवर्तन्ते कदाचिन् मध्यमानुसारेण गान्धारानुसारेण च । अत एव ग्रामत्वम् । एकप्रधानमुखेनेतरेषामवधारणात् । एकदेशोपाधिवशेन यथा जनपदादेर्ग्रामत्वम् ॥ गान्धारानुसारेण तु मनुष्यलोके स्वरावस्थानं न स्फुटमुपलभ्यत इत्याह–

१४) D श्राव्यं.
१५) एतत् श्लोकद्वयं, M इत्यत्र न दृश्यते.
१६) A सप्तमस्वरः

भूर्लोकाज्जायते षड्जो भुवर्लोकाच्च मध्यमः ।
स्वर्गान्नान्यत्र गान्धारो नारदस्य मतं यथा ॥ ६ ॥

दीप्तायतादि स्वरश्रुतिविशेषपरैव ग्रामाणां ग्रामरागप्रकारा अवधार्यन्त इत्याह[17]–

स्वररागविशेषेण ग्रामरागा इति स्मृताः ॥ ७ ॥
विंशतिर्मध्यमग्रामे षड्जग्रामे चतुर्दश ।
तानान् पञ्चदशेच्छन्ति गान्धारग्राममाश्रितान् ॥ ८ ॥

परस्परं स्वराणां तननात् तानाः । वैचित्र्येण मध्यमादनन्तरं गान्धारस्ततः षड्जस्तत ऋषभ इत्येवं प्रकारेण स्वराणां प्रयोगे मध्यमग्रामे विंशतिस्तानाः भवन्ति । तथा षड्जग्रामे चतुर्दश गान्धारग्रामे पञ्चदश इत्येवमेकोनपञ्चाशदुच्यन्ते तानाः ॥

नन्दी विशाला सुमुखी चित्रा चित्रवती सुखा ।
बला यैां चाऽथ विज्ञेया देवानां सप्त मूर्च्छनाः ॥ ९ ॥

या च बलेति नाम अयैताः सप्तेति सम्बन्धः ॥

आप्यायनी विश्वभृता चन्द्रा हेमा कपर्दिनी ।
मैत्री च बार्हती चैव पितृणां सप्त मूर्च्छनाः ॥ १० ॥

षड्जे तूत्तरमन्द्रा स्याद् ऋषभे चाभिरुद्गता ।
अश्वक्रान्ता तु गान्धारे तृतीया मूर्च्छना स्मृता ॥ ११ ॥

मध्यमे खलु सौवीरा हृष्यैका पञ्चमे स्वरे ।
धैवते चापि विज्ञेया मूर्च्छना तूत्तरायता ॥ १२ ॥

निषादाद्रजनी विद्याद् ऋषीणां सप्त मूर्च्छनाः ॥ १२ अ ॥

स्वराणां समुच्छ्रयणाद् ऊर्ध्वमुच्छ्रयणात् प्रेरणं मूर्च्छना । प्रति ग्रामं स्वरसप्तकभावादेकविंशतिर्भवन्ति । नन्दी विशालेति देवापेक्षया मूर्च्छनासप्तकमुक्तं न तु ग्रामापेक्षया । अतश्च ग्रामत्रये देवानां सप्त तथा पितृणामृषीणाञ्च । नन्दीत्याद्यन्वर्थानुसारेण

१७) D. स्वर्लोकाद्धि तु. १८) (Printed Ed.) स्वरः श्रुतिवि० १९) M. हस्ता.
२०) D. स्वराथ. २१) D. चातिरु. २२) D. हृषीका.
२३) B. यथा, D. गता.

न संज्ञा । देवतार्था चेत्यागम एवावगन्तव्यं यथा स्वरवर्णनिर्देशः । आप्यायन्यादि पितॄणां मूर्च्छनाः सप्त । उत्तरमन्द्राभिरुद्गताश्वक्रान्तासौवीराहृष्यकोत्तरायतारजनीति षड्जादिस्वरगताः सप्त ऋषिसम्बन्धिन्य उक्ताः ॥ देवमूर्च्छनानां गन्धर्वा अनुयायिनः । पितृमूर्च्छनानां यक्षाः । ऋषिमूर्च्छनानां मनुष्या इत्याह –

उपजीवन्ति गन्धर्वा देवानां सप्त मूर्च्छनाः ।
पितॄणां मूर्च्छनाः सप्त तथा यक्षा न संशयः ॥ १३ ॥
ऋषीणां मूर्च्छनाः सप्त यास्विमा लौकिकाः स्मृताः ॥ १४ ॥

उत्तरमन्द्रादिका या मूर्च्छना ऋषीणां सप्त ता लौकिका इति ॥ षड्जादिभिः सहिताः स्वरैः उच्चार्यमाणा देवादयः परितुष्यन्तीत्याह –

षड्जः प्रीणाति वै देवानृषीन् प्रीणाति चर्षभः ।
पितॄन् प्रीणाति गान्धारो गन्धर्वान् मध्यमः स्वरः ॥ १५ ॥
देवान् पितॄन् ऋषींश्चैव स्वरः प्रीणाति पञ्चमः ।
यक्षान् निषादः प्रीणाति भूतग्रामं च धैवतः ॥ १६ ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य द्वितीया कण्डिका ॥

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कण्डिका ३

वैदिकं लौकिकं गानं दशगुणयुक्तं कर्तव्यमित्युच्यते । गानस्य तु दशगुणवृत्तिस्तद्यथा –

गानस्य तु दशविधा गुणवृत्तिस्तद्यथा ॥
रक्तं पूर्णमलङ्कृतं प्रसन्नं व्यक्तं विकृष्टं श्लक्ष्णं
समं सुकुमारं मधुरमिति गुणाः ॥ १ ॥

२४) D. विकृष्टं.

रक्तादिना परस्परविवेकेन स्वरूपनिर्देशः क्रियते ।

तत्र रक्तं नाम वेणुवीणास्वराणामेकीभावे
रक्तमित्युच्यते ॥ २ ॥

वंशवीणापुरुषस्वराणामभेदे सति रक्तगानम् ॥

पूर्णं नाम स्वरश्रुतिपूरणाच्छन्दःपादाक्षर-
संयोगात् पूर्णमित्युच्यते ॥ ३ ॥

स्वरो मध्यमादिस्वरविशेषः स्वरश्रुत्योरनयोः करणं पूरणम्। छन्दसः पादानामक्षराणां च संयोगात् स्फुटमुच्चारणात् पूर्णम्॥

अलङ्कृतं नामोरसि शिरसि कण्ठयुक्तमित्य-
लङ्कृतम् ॥ ४ ॥

कण्ठयुक्तमध्यमे स्थाने यदवस्थितं नीचैरुरसि स्थितं क्रियते। शिरसि चोच्चैर्वा क्रियते तदलङ्कृतं भवति ॥

प्रसन्नं नामापगतगद्गदनिर्विशङ्कं
प्रसन्नमित्युच्यते ॥ ५ ॥

कण्ठनिष्पीडनेनोच्चारणं गद्गदं तदपगतं यत्रेति। निर्गता विविधा शङ्का यत्र तत् प्रसन्नम् ॥ श्लोकान्तर्गतानां पदादीनां गीत्याश्च धारणं सम्यगवधारणाद् व्यक्तं गानमित्याह–

व्यक्तं नाम पदपदार्थप्रकृतिविकारागमलोप-
-कृत्तद्धितसमासधातुनिपातोपसर्गस्वरलिङ्ग-
वृत्तिवार्त्तिकविभक्त्यर्थवचनानां सम्यगुप-
पादने व्यक्तमित्युच्यते ॥ ६ ॥

पदस्यार्थानुसारेण प्रकृतेर्धातोः प्रातिपदिकस्यावधारणा। वृद्ध्यादिका विकाराः। सुडित्याद्यागमः। उपधालोपः। कृत्तद्धिताः प्रत्ययाः। इयं प्रकृतिरयं धातुरयं निपातभागोऽयमुपसर्ग इति विवेक्तव्यम्। कर्तृकर्माद्यवधारणं विभक्त्यर्थः। एकत्वबहुत्वावगमो वचनम्। एवं परिज्ञाने व्यक्तावगमः॥

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२५) A. शिरः २६) B. °भोपगत, D. °भावगतावगद्गद.

विकृष्टं नामोच्चैरुच्चारितं व्यक्तपदाक्षरमिति विकृष्टम् ॥ ७ ॥

शोभनयाऽत्वरितादिकया वृत्त्या वर्तत इति–

श्लक्ष्णं नामार्द्रतमविलम्बितमुच्चनीच-
प्लुतसमाहारं हेलतालोपनयादिभिरुप-
पादनादिभिः श्लक्ष्णमित्युच्यते ॥ ८ ॥

अत्वरितं गानमद्रुतं विशुद्धं सममविलम्बितमुच्चनीचप्लुतानां समाहरणं यत्र। नात्युच्चं नातिनीचं प्लुतं त्रिमात्रमेव। अतश्च ह्रस्वमेकमात्रं दीर्घं द्विमात्रं दीर्घाच्च वैषम्यं कार्यमिति सामर्थ्यादुक्तं भवति। हेलया सह वेलायाः कालस्य द्रुताया वृत्तेरुपनयः सम्पादनम्। आदिग्रहणान्मध्यमाया विलम्बितायाश्च ग्रहणं तच्च स्फुटता च षड्विधा

समं नामावापनिर्वापप्रदेशे प्रत्यन्तर-
स्थानानां समासः सममित्युच्यते ॥ ९ ॥

स्वरस्यापूरणं प्रक्षेपः आवापः। निर्वापो न्यूनताकरणम्। तेषामावापनिर्वापप्रदेशानां प्रत्यन्तरेषु स्थानेषु समसनं प्रक्षेपो न व्युत्क्रमेणेति समं गानं भवति ॥

सुकुमारं नाम मृदुपदवर्णस्वर-
कुहरणयुक्तं सुकुमारमित्युच्यते ॥ १० ॥

मृदुभिः पदाक्षरैर्युक्तं न कठिनैः। कुहरणमव्यक्तानां वर्णानां कण्ठनिष्पीडनेनोच्चारणम्॥

मधुरं नाम स्वरभावोपनीतललित-
पदाक्षरगुणसमृद्धं मधुरमित्युच्यते ॥ ११ ॥

ललिताः प्रहर्षितमुखादेर्निःसृताः पदाक्षरगता गुणास्तैर्युक्तं सुखकरं गानम्। उपसंहरति पूर्वोक्तम्॥ एवमेतैर्दशभिर्गुणैर्युक्तं गानं भवति। एतद्विपरीता गीतिदोषा उच्यन्ते। भवन्ति चात्र श्लोकाः।

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२७) A. ऋ० २८) C. वस्तु. २९) D. add. वर्णानां
३०) D. करण. ३१) B. स्वभावो. ३२) C. स्वभावोऽपनीत.

शङ्कितं भीतमुद्घुष्टमव्यक्तमनुनासिकं ।
काकस्वरं शिरसिगतं तथा स्थानविवर्जितम् ॥ १२ ॥
विस्वरं विरसं चैव विश्लिष्टं विषमाहतं ।
व्याकुलं तालहीनं च गीतिदोषाश्चतुर्दश ॥ १३ ॥

शङ्कितस्य च भीतस्य च गानं शङ्कितं भीतं च। क्षुब्धं गानमुद्घुष्टम्। अव्यक्तमस्फुटम्। नासिकाप्राधान्येन गानमनुनासिकम्। कण्ठस्थानापीडनेन गानं काकस्वरम्। अत्युच्चैरपरिपूर्णं[३३] गानं शिरसिगतम्। एकस्थानविषयस्य गानस्यानेकस्थानयोगात् स्थानविवर्जितम्। यस्मिन् पर्वणि यत् स्वरितं विहितं तस्याविरामाद् विस्वरम्। गानमध्ये चित्तव्याक्षेपाद् विरसम्। पर्वणामप्राप्तव्यवधानकरणाद् विश्लिष्टं प्लुतस्य दीर्घह्रस्वयोश्च विलम्बितं पातनं विषमाहतम्। वर्णस्वरादिवैषम्येन गानं व्याकुलम्। वृत्तीनामनियमेन प्रवर्तनात् तालहीनम्[३४]॥

आचार्याः सममिच्छन्ति पदच्छेदं तु पण्डिताः ।
स्त्रियो मधुरमिच्छन्ति विक्रुष्टमितरेजनाः ॥ १४ ॥

समपदच्छेदमधुरोच्चरूपं गानं चतुष्प्रकारं कर्तव्यमित्याचार्यादिमुख्यैरुच्यते । ननु समादीनां विकल्पः विक्रुष्टं तु न नियतमितरग्रहणात्।

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य तृतीया कण्डिका ॥

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कण्डिका ४

वर्णस्वरच्छन्दोमन्त्रसामाधिष्ठान्यो देवता भवन्ति । तासां चेच्छावशेनाधिष्ठेयापेक्षया शरीरग्रहणे पद्मपत्रादिरूपता भवतीत्यागमादवधार्यत इत्याह–

पद्मपत्रप्रभः षड्ज ऋषभः शुकपिञ्जरः ।
कनकाभस्तु गान्धारो मध्यमः कुन्दसप्रभः ॥ १ ॥
पञ्चमस्तु भवेत् कृष्णः पीतकं धैवतं विदुः ।
निषादः सर्ववर्णस्तु इत्येषां[३५] स्वरवर्णता[३६] ॥ २ ॥

३३) M. रुपरि पूर्णं ३४) M. काल० ३५) B. °त्येता: ३६) D. वर्णनम्.

पञ्चमो मध्यमः षड्ज इत्येते ब्राह्मणाः स्मृताः ।
ऋषभो धैवतश्चापि इत्येतौ क्षत्रियावुभौ ॥ ३ ॥
गान्धारश्च निषादश्च वैश्यावर्धेन वै स्मृतौ ।
शूद्रत्वं विद्धि चार्धेन पतितत्वान्न संशयः ॥ ४ ॥

पञ्चमस्योत्कर्षात् मध्यमषड्जयोश्च ग्रामत्वाद् ब्राह्मणत्वमुत्कर्षसामान्यात् । ऋषभधैवतयोश्च बलयोगात् क्षत्रियत्वम्। गान्धारस्य मध्यमादवरोहाद् धैवताच्च निषादस्यावरोहाद् वैश्यत्वं शूद्रत्वं च प्रतिपद्यते ॥ दुःखषाडवस्य मध्यमस्य लक्षणमेवमर्थं क्रियते। यथा स्वरसंनिवेशेन ग्रामवैचित्र्याल्लौकिके गाने एवं स्वरसंनिवेशवैचित्र्यात् सामगानमनन्तप्रभेदं भवतीति–

ऋषभोत्थितः षड्जहतो धैवतसहितश्च पञ्चमो यत्र ।
निपतति मध्यमरागे तं[३७] निषादं षाडवं विद्यात् ॥ ५ ॥

ऋषभादनन्तरं योऽसौ षड्जस्तेन धैवतसहितः पञ्चमः प्रतिहतो यत्र गाने मध्यमरागे मध्यमग्रामे तत्सहितं निषादं षाडवं विद्यात् जानीयात्। गान्धाराभावात् षाडवम्॥ स्वरपञ्चमेन गीयमानस्य मध्यमरागस्यादित्वेन लक्षणं क्रियते –

यदि पञ्चमो[३८] विरमते गान्धारश्चान्तरस्वरो[३९] भवति ।
ऋषभो निषादसहितस्तं पञ्चममीदृशं विद्यात् ॥ ६ ॥

मध्यमराग इत्यनुवर्तते। मध्यमे पञ्चमस्य विरामे गान्धारस्तत ऋषभस्ततो निषादं पञ्चमः पुनर्मध्यमलक्षणमुच्यते ॥

गान्धारस्याधिपत्येन निषादस्य गतागतैः ।
धैवतस्य च दौर्बल्यान्मध्यमग्राम उच्यते ॥ ७ ॥

मध्यमप्रारम्भे गान्धारस्याधिपत्यमाधिक्यं यदा भवति निषादस्य गमनमागमनं च पुनःपुनरुच्चारणम्। धैवतस्य दौर्बल्यं सकृदुच्चारणम्। षड्जर्षभपञ्चमानां सामान्येनावस्थानं तदा मध्यमो ग्रामो भवति ॥ षड्जग्रामस्य लक्षणं क्रियते –

३७) ABC. स, D. निषादमेनं विजानीयात्.
३८) D. ०मे. ३९) D चान्तरो भवति.

ईषत्स्पृष्टो निषादस्तु गान्धारश्चाधिको भवेत् ।
धैवतः कम्पितो यत्र षड्जग्रामं तु निर्दिशेत् ॥ ८ ॥

षड्जप्रारम्भे निषादस्य लाघवेनोच्चारणं गान्धारस्य चाधिक्येनोच्चारणं[४०] ततो धैवतस्य कम्पनं पातनं स्वरान्तराणामनन्तरं यथारुचि गानमेवं षड्जग्रामो भवति। षड्जग्रामरागलक्षणं क्रियते–

अन्तरस्वरसंयुक्ता काकलिर्यत्र दृश्यते ।
तं तु साधारितं विद्यात् पञ्चमस्थं तु कैशिकम्[४१] ॥ ९ ॥

षड्जप्रारम्भश्चतुःश्रुतिको गान्धारोऽन्तरस्वरसंज्ञितो यस्तेन संयुक्ता काकलिश्चतुःश्रुतिक एव निषादो यदा भवति तदा पञ्चमस्थं परं पर्यवस्थितं तं साधारितं सदृशश्रुतिकैशिकसंज्ञं गीतकं भवति ॥ मध्यमग्रामरागे लक्षणं श्लोकद्वयेनोदाहरणं तथा क्रियते–

कैशिकं[४२] भावयित्वा तु स्वरैः सर्वैः समन्ततः ।
यस्मात्[४३] तु मध्यमे न्यासस्तस्मात् कैशिकमध्यमः[४३] ॥ १० ॥

काकलिर्दृश्यते यत्र प्राधान्यं पञ्चमस्य तु ।
कश्यपः कैशिकं प्राह मध्यमग्रामसम्भवम् ॥ ११ ॥

पूर्वोक्तकैशिको यदा सर्वैः स्वरैर्भाव्यते योज्यते मध्यमादुपक्रम्यते मध्यमे च न्यस्यते तत्र स्थाप्यते तदा कैशिकमध्यमो ग्रामरागो भवति। मध्यमग्रामादुत्पन्नस्य काकलिरेव चतुःश्रुतिको निषादो भवति। पञ्चमस्य प्राधान्यं पुनःपुनरुच्चारणं शेषाणि स्वरान्तराणि सामान्येन वर्तन्ते तदा मध्यमग्रामसंभवं कैशिकं कश्यपऋषिराह ॥ वीणादिसहितं हस्ताङ्गुलिचातुर्येणासक्तं स्फुटं यदावधृतं भवति तदनुसारेण सामस्वराधिगमः सम्यक् भवतीति निर्वचने प्रतिपाद्यते–

गेति गेयं विदुः प्राज्ञा धेति कारुप्रवादनं[४४] ।
वेति वाद्यस्य विज्ञेयं[४५] गान्धर्वस्य विरोचनम् ॥ १२ ॥

४०) M. °क्योच्चारणं. ४१) D. कौ० ४२) BD. कौठ.
४३) D. त. ४४) D. कारुप्रचोदनं. ४५) B. संज्ञेयं.

गन्धर्वस्य आगतं गान्धर्वं तस्याक्षरोपलक्षितार्थप्रतिपादनेन विरोचनं विशेषेण रोचनमुद्दीपनं भवति। गशब्देन गानं लक्ष्यते धकारेण कारोर्वैणिकस्य प्रवादनं चातुर्येण हस्ताङ्गुलिधारणं प्रवादनपदेन कथितं[४६] वकारेण वादनं लक्षितम् ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य चतुर्थी कण्डिका ॥

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कण्डिका ५

लौकिके गाने स्वराणां मध्यमादिस्वरशब्दैर्व्यवहारः प्रायेण सर्वेषां सर्वस्वरभावात्। वैदिके तु पञ्चमनिषादानां क्वचिदेव भवेत्। हस्ताङ्गुलिनिवेशनेन[४७] सम्यगवधारणात् प्रथमादिसंज्ञा। अङ्गुलिनिवेशश्च स्वराणां क्रियते।

यः सामगानां प्रथमः स वेणोर्मध्यमः स्वरः ।
यो द्वितीयः स गान्धारस्तृतीयस्त्वृषभः स्मृतः ॥ १ ॥

चतुर्थः षड्ज इत्याहुः पञ्चमो धैवतो भवेत् ।
षष्ठो निषादो विज्ञेयः सप्तमः पञ्चमः स्मृतः[४८] ॥ २ ॥

वेणुर्वंशः ॥ स्वरपरिज्ञानार्थमुच्यते–

षड्जं वदति मयूरो गावो रम्भन्ति चर्षभं ।
अजाविके तु गान्धारं क्रौञ्चो वदति मध्यमम् ॥ ३ ॥

पुष्पसाधारणे काले कोकिलो[४९] वक्ति पञ्चमं ।
अश्वस्तु धैवतं वक्ति निषादं वक्ति कुञ्जरः ॥ ४ ॥

रम्भन्ति उच्चारयन्ति। पुष्पाणां नानाजातीयानां साधारण उद्भवकालो वसन्तः तत्र बहूनि पुष्पाणि भवन्ति ॥ प्राधान्येन कण्ठादिस्थानता षड्जादिस्वराणां भवतीत्याह–

४६) कथितः ४७) M. ०ने च
४८) D. स्वरः ४९) BC. ०लो.

कण्ठादुत्तिष्ठते षड्जः शिरसस्त्वृषभः स्मृतः ।
गान्धारस्त्वानुनासिक्य उरसो मध्यमः स्वरः ॥ ५ ॥
उरसः शिरसः कण्ठादुत्थितः पञ्चमः स्वरः ।
ललाटाद्धैवतं विद्यान्निषादं [५०]सर्वसन्धिजम् ॥ ६ ॥

ललाटादुत्थितः सर्वेभ्यः कण्ठादिभ्यः सन्धिभ्यो जायत इति सर्वसन्धिजः विद्यात् ॥ कण्ठादिभ्य उत्पद्यमानाः षड्जादयोऽन्यान्यपि स्थानानि गुणत्वेन स्पृशन्तीत्युच्यते –

नासाकण्ठमुरस्तालुजिह्वादन्तांश्च [५१]संश्रितैः ।
षड्भिः संजायते यस्मात्तस्मात् षड्ज इति स्मृतः ॥ ७ ॥

ऋषभः शिरस उत्पद्यमानः कण्ठमपि स्पृशतीत्युच्यते –

वायुः समुत्थितो नाभेः कण्ठशीर्षसमा[५२]हतैः ।
नर्दत्यृषभवद् यस्मात्तस्माद् ऋषभ उच्यते ॥ ८ ॥

गान्धारः शिरसो नासिकाप्रदेशादुत्पन्नः कण्ठमपि स्पृशतीत्युच्यते –

वायुः समुत्थितो नाभेः कण्ठशीर्षसमा[५२]हतैः ।
नासा[५३]गन्धावहः पुण्यो गान्धारस्तेन हेतुना ॥ ९ ॥

शीर्षशब्देन नासिकोच्यते । नासया गन्धानावहतीति नासागन्धवहो नासिक्यो वायुः गान्धारः । तन्निःसृतस्वरो गान्धारः पुण्यः शोभनः ॥ उरस उत्पन्नो हृदयं नाभिं च स्पृशति मध्यम इत्याह –

वायुः समुत्थितो नाभेरुरो हृदि [५४]समाश्रितः ।
नाभिं प्राप्तो महानादो मध्यमत्वं समश्नुते ॥ १० ॥

नाभेरवस्थानादुत्क्रान्त उरोमध्येऽवस्थानादुच्चनीचमवस्थानाच्च मध्यमस्य मध्यमत्वम् ॥ कण्ठादिभ्य उत्पन्नो नाभिहृदयस्पर्शनात् पञ्चस्थानः पञ्चम इत्याह –

वायुः समुत्थितो नाभेरुरोहृत्कण्ठे[५५]शिरोहतः ।
पञ्चस्थानोत्थितस्यास्य पञ्चमत्वं विधीयते ॥ ११ ॥

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५०) B स्वर० ५१) D स्मृतः ५२) D °हितः
५३) BD नाना. C नासांग बहवः ५४) BCD समाहृतः ५५) D कण्ठमाश्रितः

निषादस्य सर्वसन्धिजत्वात् । धैवतस्य मुख्यतया ललाटजत्वेऽपि सर्वसन्धिस्पर्शात् । षड्जस्य षट्स्थानत्वम् । शेषाः स्वरा गौणेनाभिमुख्येन च रूपेण पञ्चस्थानानि स्पृशन्तीत्याह –

धैवतं च निषादं च वर्जयित्वा स्वरद्वयम् ।
शेषान् पञ्चस्वरांस्त्वन्यान् पञ्चस्थानोत्थितान् विदुः ॥ १२ ॥
[५६]पञ्चस्थानस्थितत्वेन सर्वस्थानानि धार्यति ॥ १३ अ ॥

अतो न षड्जस्य पञ्चमस्थानत्वमेव ॥ स्वाध्यायादौ षड्जातिस्वरगाने अग्न्यादिरूपतामात्मनि च चिन्तयेदित्युच्यते –

अग्निगीतः स्वरः षड्ज ऋषभो ब्रह्मणोच्यते ।
सोमेन गीतो गान्धारो विष्णुना मध्यमः स्वरः ॥ १३ ॥
पञ्चमस्तु स्वरो गीतो नारदेन महात्मना ।
धैवतश्च निषादश्च गीतौ तुम्बुरुणा स्वरौ ॥ १४ ॥

अधिष्ठात्र्यो देवता उच्यन्ते –

आद्यस्य दैवतं ब्रह्मा षड्जस्याप्युच्यते बुधैः ।
तीक्ष्णदीप्तिप्रकाशत्वाद् ऋषभस्य हुताशनः ॥ १५ ॥

आद्यो मध्यमः । गम्भीरस्वररूपत्वात् तीक्ष्णदीप्तिप्रकाशत्वादग्निदेवतात्वमृषभे ॥

गावः प्रगीते तुष्यन्ति गान्धारस्तेन [५७]हेतुना ।
श्रुत्वा चैवोपतिष्ठन्ति सौरभेया न संशयः ॥ १६ ॥

गौर्देवता गान्धारस्य । गां धारयति सन्निहितां करोति गान्धारः । गान्धारोच्चारणेन च सौरभेया गाव उपतिष्ठन्ति गोर्देवतायाः प्रसादात् ॥

सोमस्तु पञ्चमस्यापि दैवतं ब्रह्मराट् स्मृतम् ।
निर्ह्रासो यस्य वृद्धिश्च ग्राममासाद्य सोमवत् ॥ १७ ॥

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५६) D missing ५७) C उच्यते.

सोमश्चन्द्रमाः। ब्रह्मराट् ब्राह्मणानां राजा पञ्चमस्य दैवतम्। यथा सोमस्य कृष्णपक्षे निर्ह्रासः शुक्लपक्षे वृद्धिरित्येवं षड्जमध्यमगतस्य पञ्चमस्योच्चगीतित्वाद् वृद्धिः। स्वरस्य षड्जमध्यमसंवाहान्निर्ह्रास उरःस्थानतेति सोमसाधर्म्यम्॥

अँतिसन्धीयते यस्मादेतान् [५९]पूर्वोत्थितान् स्वरान्।
तस्मादस्य स्वरस्यापि धैवतत्वं विधीयते॥ १८॥
निषीदन्ति स्वरा यस्मान्निषादस्तेन हेतुना।
सर्वांश्चाभिभवत्येष यदादित्योऽस्य दैवतम्॥ १९॥

मध्यमादीनां पूर्वोत्थितानां पूर्वमुत्पन्नानामतिसन्धानाद् निवारणाद्वा। अतो धैवतः। निरोधकरणात् पिबन्ति यथादित्यो ग्रहनक्षत्राणि रुणद्धि एवं निषादे निषीदन्ति अन्तर्भवन्तीव स्वरास्तत्र पर्यवसानात् तेन चाभिभवोऽपसारणमिव क्रियते सूर्येणेव ज्योतिषाम्। आदित्योऽस्य धैवतस्य निषादस्य च दैवतमित्यर्थः॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य पञ्चमी कण्डिका॥

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कण्डिका ६

एवं लौकिके वैदिके च गाने साधारण्येन लक्षणमुक्तं इदानीं सामविषयं विशेषत उच्यते –

दारवी गात्रवीणा च द्वे वीणे गानजातिषु।
सामकी[६०] गात्रवीणा तु तस्याः शृणुत लक्षणम्॥ १॥
गात्रवीणा तु सा प्रोक्ता यस्यां गायन्ति सामगाः।
स्वरव्यञ्जनसंयुक्ता अङ्गुल्यङ्गुष्ठरञ्जिता॥ २॥
हस्तौ [६१]सुसंयुतौ[६२] धार्यौ जानुभ्यामुपरि स्थितौ।
गुरोरनुकृतिं[६३] कुर्याद्यथा ज्ञानमतिर्भवेत्॥ ३॥

५८) A प्रति. ५९) D °स्थितान् ६०) D °शी.
६१) D तु. ६२) A °संयतौ. ६३) D °र्मति.

ओङ्कारो व्याहृतयः सावित्रीं च पच्छोर्द्धर्चश ऋगिति सामसावित्रीं च स्वाध्याये वेदारण्यप्रारम्भकाले प्रयोक्तव्येत्युच्यते –

प्रणवं प्राक् प्रयुञ्जीत व्याहृतीस्तदनन्तरम्।
सावित्रीं[६४] चानुवचनं ततो वृत्तान्तमारभेत्[६५]॥ ४॥

व्याहृत्यनुवचनस्य पश्चाद् अनुवचनं स्वाध्यायजवर्तनस्थानं वृत्तान्तम्॥ हस्ताङ्गुलीषु स्वरारोपणं सम्यगित्यवधारणार्थं कर्तव्यमित्याह –

प्रसार्य चाङ्गुलीः सर्वा रोपयेत् स्वरमण्डलम्।
न चाङ्गुलीभिरङ्गुष्ठमङ्गुष्ठेनाङ्गुलीः स्पृशेत्॥ ५॥

हस्तेनैव च तन्त्रीरङ्गुलीः स्पृशेत्।

विरला नाङ्गुलीः कुर्यान्मूले चैनां न संस्पृशेत्।
अङ्गुष्ठाग्रेण ता नित्यं मध्यमे पर्वणि स्पृशेत्॥ ६॥

पूर्वोक्तं विशिष्यते। अङ्गुष्ठस्याग्रेण संहतानामङ्गुलीनां यन्मध्यमं पर्व तत्र संस्पर्शः कार्यः॥

मात्रां[६६] द्विमात्रवृद्धानां विभागार्थं विभागवित्।
अङ्गुलीभिर्द्विमात्रं तु पाणेः सव्यस्य दर्शयेत्॥ ७॥
त्रिरेखा यत्र दृश्येत[६७] सन्धिं तत्र विनिर्दिशेत्।
स पर्व इति विज्ञेयः शेषमन्तरमन्तरम्॥ ८॥
यवान्तरं तु सामस्वृक्षु कुर्यात्तिलान्तरम्।
स्वरान् मध्यमपर्वसु[६८] [६९]सुनिविष्टान्निवेशयेत्॥ ९॥

प्रथमद्वितीयस्वरयोर्यवप्रमाणमङ्गुष्ठतर्जन्योर्मध्यं साम्नि। तिलमात्रमङ्गुष्ठतर्जन्योर्मध्यं ऋग्विषये। सुनिविष्टानिति स्वरोच्चारणसमकालमेव पर्वस्वङ्गुष्ठनियोजनं कार्यं नादौ पश्चाद्वा॥

६४) D °त्री. ६५) D °लमेत्. ६६) D मात्र. ६७) D दृश्यन्ते.
६८) D पर्वा० ६९) M मुनिर्विश्वान्निवेशयेत्.

न चात्र कम्पयेत् कञ्चिद् अङ्गस्यावयवं बुधः ।
अधस्तनं[७०] मृदु न्यस्य हस्तमास्ते यथाक्रमम् ॥ १० ॥

अङ्गानां तदवयवानां च न कम्पः कार्यः। अधोभवमधस्तनमङ्गमूरुजङ्घादि मृदु न्यस्य सुखेनावस्थाप्य तत्र हस्तं दक्षिणं वामं च यथाक्रमं परिपाट्या दक्षिणं गोकर्णवद् वाममुत्तानमास्ते तिष्ठतीति ॥

अभ्रमध्ये यथा विद्युद् दृश्यते मणिसूत्रवत् ।
एष छेदो विवृत्तीनां[७१] यथा बालेषुकर्तरि[७२] ॥ ११ ॥
कूर्मोऽङ्गानीव संहृत्य चेष्टां दृष्टिं दिशन्मनः[७३] ।
स्वस्थः प्रशान्तो निर्भीतो वर्णानुच्चारयेद् बुधः ॥ १२ ॥

यथा कूर्मोऽङ्गानि संहरति तथाङ्गचेष्टादृष्टिश्चक्षुरादिकं दिगवलोकनं मनोव्यापारं च संहृत्य सुखासनः। चक्षुरादिव्याक्षेपोपसंहारात् प्रशान्तमनसो व्याकुलतानिवृत्तेर्निर्भयो वर्णाद्युच्चारणं कुर्यात् ॥ दक्षिणहस्तसंनिवेशः प्रतिपाद्यते –

नासिकायास्तु पूर्वेण हस्तं गोकर्णवद्धरेत् ।
निवेश्य दृष्टिं हस्ताग्रे शास्त्रार्थमनुचिन्तयेत् ॥ १३ ॥

नासिकासांमुख्येन दक्षिणं हस्तं गोकर्णवन् नोन्नतं नाप्यधोमुखं हरेत् कुर्यात्। हस्ताग्रे दृष्टिनिधानं कृत्वा शिक्षाशास्त्रोक्तमर्थं चिन्तयेत् ॥

सममुच्चारयेद् वाक्यं हस्तेन च मुखेन च ।
यथैवोच्चारयेद् वर्णांस्तथैवेनान् समापयेत् ॥ १४ ॥

प्रथमादिस्वरोच्चारणसमकालमङ्गुष्ठयोजनं कार्यम्। नादौ पश्चाद् वा। द्रुतादिकया वृत्त्या पाठो यथा प्रारब्धस्तथैव मन्त्रः समापनीयः। न त्वेकस्मिन्नेव मन्त्रे वृत्तिद्वययोजना कार्या ॥

नात्याहन्यान्न निर्हण्यान्न प्रगायेन्न कम्पयेत् ।
समं सामानि गायेत व्योम्नि श्येनगतिर्यथा ॥ १५ ॥

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७०) BD °तनुं. ७१) D °त्तानां ७२) D कालेषु कर्मसु. ७३) M संहरेण.

अतिसरैर्[७४]मेनोच्चारणमत्याहननम्। स्थानकरणपीडा निर्हर्ण[७५]नम्। अत्युच्चैर्गानमतित्वरया वा गानं प्रगानम्। कम्पनं चलद्रूपस्वरोच्चारणम्। एवं दोषवर्जनाद् आकाशे यथा श्येनस्य गतिस्तथा सामानि समं गायेदिति। मृदुमध्यादिकेऽशीत्यन्तर्गतो गीतिविशेषः प्रयत्नेनावधार्यते। नैवमेवोच्यते।

यथाप्सु[७६] चरतां मार्गो मीनानां नोपलभ्यते ।
आकाशे वा विहङ्गानां तद्वत् स्वरगता श्रुतिः ॥ १६ ॥

मत्स्यानां जले आकाशे पक्षिणां मार्गो गमनं सामान्येनावगम्यते। न तु पादविचरणपूर्वकत्वेन। एवं गीतिमात्रं विना प्रयत्नेनावगम्यते न गीतिविशेषोऽवधार्यते। अभिधावृत्तिवदनियोगाद् गीतिविशेषावधारणमित्याह ॥

यथा दधनि सर्पिः स्यात् काष्ठस्थो वा यथानलः ।
प्रयत्नेनोपलभ्येत तद्वत् स्वरगता[७७] श्रुतिः ॥ १७ ॥
स्वरात् स्वरं संक्रमस्तु[७८] स्वरसन्धिरनुल्बणम् ।
अविच्छिन्नं समं कुर्यात् सूक्ष्मच्छायातपोपमम् ॥ १८ ॥

प्रथमस्वराद् द्वितीयादिस्वरगमनं न विच्छेदेन कार्यं नाप्युल्बणं स्वरस्थानवेगकरणम्। अतश्च समं भवति। सूक्ष्मच्छायातपमुपमा यस्य स्वरसन्धेः। छायाया आतपस्य च यथा प्रदेशान्तरे सूक्ष्ममविच्छिन्नं संक्रमणं तद्वद् इत्यर्थः ॥ कर्षणे दोषषट्कं वर्जयेदित्याह –

अनागतमतिक्रान्तं विच्छिन्नं विषमाहतम् ।
तन्वन्तं[७९]मस्थितान्तं च वर्जयेत् कर्षणं बुधः ॥ १९ ॥

प्रथमस्वरं कर्षयन् द्वितीयस्वरं यदागच्छति तदाऽनागतम्। प्रथमत एवातिक्रान्ते च कर्षणं न कर्तव्यम्। स्वरमध्ये कार्यम्। विच्छिन्नं प्रथमां मात्रां विच्छिद्य न कर्षणं नन्वेकद्विमात्रायुक्तेति ॥

स्वरः स्थानाच्च्युतो यस्तु स्वं[८०] स्थानमतिवर्तते ।
विस्वरं सामगा ब्रूयुर्विरक्तमिति वीणिनः ॥ २० ॥

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७४) M निर्हरणं. ७५) A °शु, C सुचरितं. ७६) AC इस्तगतस्वरः
७७) M संक्रमतः ७८) D छायान्तरो. ७९) D तत्त्वं समस्थितान्तं
८०) A संस्थान.

स्वस्थानातिवर्तनेन स्वरो यदा च्यवतेऽन्यथात्वं गच्छति तदा विस्वरशब्देन तं स्वरं सामगाः कथयन्ति। वीणिनो गायका विरक्तशब्देन व्यवहरन्ति॥

अभ्यासार्थे द्रुतां वृत्तिं प्रयोगार्थे तु मध्यमीम्[81]।
शिष्याणामुपदेशार्थे कुर्याद्[82] वृत्तिं विलम्बिताम्॥ २१॥

उपदेशार्थं पाठो विलम्बितया वृत्त्या। शिष्याणां ग्रहणं सम्यक् भवति। गृहीतस्य ग्रन्थस्य त्वरितया वृत्त्यावधारणे सौकर्यम्। स्वाध्यायादौ च प्रयोगे मध्यमा वृत्तिरदृष्टार्थत्वेनोचिता॥

गृहीतग्रन्थ एवं तु ग्रन्थोच्चारणशिक्षकान्।
हस्तेनाध्यापयोच्छिष्यान्[83] शैक्ष्येण विधिना द्विजः॥ २२॥

एवमुक्तेन वक्ष्यमाणेन च शैक्षेण विधिना गृहीतो ग्रन्थः सामगानं येन स हस्तेन कारणभूतेन शिष्यानध्यापयितुं योग्यो नान्यः। ग्रन्थोच्चारणाय शिक्षका ग्रन्थोच्चारणशिक्षकाः।

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य षष्ठी कण्डिका॥

* * *

कण्डिका ७

पूर्वं कुष्टादीनामुत्पत्तिस्थानान्युक्तानि। इदानीमुत्पन्नानामवस्थितिस्थानान्युच्यन्ते

कुष्टस्य मूर्धनि स्थानं ललाटे प्रथमस्य तु।
भ्रुवोर्मध्ये द्वितीयस्य तृतीयस्य तु कर्णयोः॥ १॥
कण्ठस्थानं चतुर्थस्य मन्द्रस्योरसि तूच्यते।
अतिस्वारस्य नीचस्य हृदि स्थानं विधीयते॥ २॥

कुष्टः सप्तमः। प्रथमः पञ्चम इति य उक्तः। अतिस्वर्यते कनिष्ठामूलं नीयते इति नीचस्वरः[84]। षष्ठो निषादः॥ अङ्गुष्ठाङ्गुलियोजनं स्वराणां क्रियते। उच्चनीचस्वरस्थानसंरक्षणार्थम्—

८१) C °मां, D °मं. ८२) B ब्रूयाद्. ८३) M स्वांरः

अङ्गुष्ठस्योत्तमे कुष्टोऽङ्गुष्ठे तु प्रथमः स्वरः।
प्रदेशिन्यां तु गान्धार ऋषभस्तदनन्तरम्॥ ३॥
अनामिकायां षड्जस्तु कनिष्ठ्यां[84] च धैवतः।
तस्याधस्ताच्च योऽन्यस्तु निषादं तत्र विन्यसेत्[85]॥ ४॥
अपर्वत्वादसंज्ञत्वादव्ययत्वाच्च[86] नित्यशः।
मन्द्रो हीनो हि[87] भूतस्तु परिस्वार इति स्मृतः॥ ५॥

मन्द्रात् पृथग्भूतत्वाभावादपर्वत्वं निषादस्य च। अत एव स्यात् पृथक्त्वेनाज्ञानादसंज्ञत्वम्। अव्ययत्वं लिङ्गविभक्तिवचनायोगात्। अतो मन्द्रो हि यस्माद्धिनुभूतः हिन्विति प्रेरणां प्राप्तः परिस्वारो निषाद इत्युच्यते षड्जः। हि गताविति लोण्मध्यमपुरुषानुकारेण प्रेरणं लभ्यते। ततः शब्दादिनातिशयः। कुष्टादिगीतिश्रवणेन देवादीनां परितोषो भवति यथा मन्द्रोच्चारणे गौतमादीनाम्। मन्द्रः सन् चेतनेनाग्न्यादीनामभिधेयानामिति स्वाध्यायस्य सर्वोपकारता प्रतिपादनार्थमुच्यते—

कुष्टेन देवा जीवन्ति प्रथमेन च मानुषाः।
पशवस्तु द्वितीयेन गन्धर्वाप्सरसस्त्वनु॥ ६॥
अण्डजाः पितरश्चैव चतुर्थस्वरजीविनः।
मन्द्रं त्वेवोपजीवन्ति पिशाचासुरराक्षसाः॥ ७॥
अतिस्वारेण नीचेन जगत् स्थावरजङ्गमम्।
सर्वाणि खलु भूतानि धार्यन्ते सामिकैः स्वरैः॥ ८॥

द्वितीयस्थानु पश्चात् स्वरेण तृतीयेन गन्धर्वाप्सरसो जीवन्ति। अतिस्वारेण स्थावरजङ्गमं च जीवन्तीति वर्तते॥ स्वरविशेषश्रुतिः प्रयोगार्थमवश्यमवधारणीयेत्युच्यते-

दीप्तायताकरुणानां मृदुमध्यमयोस्तथा।
श्रुतीनां योऽविशेषज्ञो न स आचार्य उच्यते॥ ९॥

८४) D कनिष्ठिक्यां ८५) B निक्षिपेत्, CD निर्दिशेत्.
८६) D °न्यत्वाच्चेदनित्यशः ८७) ABCM हिनुहि. ८८) D °स्तु तृतीयकान्.
८९) B शिष्टं. ९०) D यो विशेषज्ञो स च.

अविशेषज्ञस्याचार्यस्याधिको दोषः। न केवलमज्ञत्वात् स्वयं प्रत्यवैति अन्यानपि प्रत्यवायेन योजयतीत्याचार्यग्रहणम्॥

दीप्ता मन्द्रे द्वितीये च प्र चतुर्थे तथैव च।
अतिस्वारे तृतीये च क्रुष्टे तु करुणा श्रुतिः॥ १०॥

पञ्चानां स्वराणां दीप्ता श्रुतिः। प्रथमस्य मृदुभूता सप्तमस्य करुणा॥

श्रुतयोऽन्या द्वितीयस्यै मृदुमध्यायताः स्मृताः।
तासामपि तु वक्ष्यामि लक्षणानि पृथक् पृथक्॥ ११॥

द्वितीयस्वरस्य पूर्वं दीप्ता श्रुतिरुक्ता। संप्रति श्रुतित्रयमुपाधिवशेनोच्यते॥

आयतात्वं भवेन्नीचे मृदुत्वं तु विपर्यये।
स्वे स्वरे मध्यमात्वं तु तत्समीक्ष्य प्रयोजयेत्॥ १२॥

नीचे तृतीयस्वरे परतः स्थिते द्वितीयस्वरस्यायता श्रुतिः। विपर्यये चतुर्थस्वरे परभूते मृदुभूता। स्वे स्वरे स्वरान्तरे परभूते मध्यमा श्रुतिः। एवमवधार्य सामस्वर-प्रयोगः कर्तव्यः। "स न इन्द्रः शिवः सखा" "उद् घेदभि श्रुतामघः" इत्युदाहरणानि। द्युतिदीप्ता पूर्वोक्ता कदा भवतीत्याह –

द्वितीये विरतायां तु क्रुष्टश्च परतो भवेत्।
दीप्तां तां तु विजानीयात् प्रथमेन मृदुःस्मृता॥ १३॥
अत्रैव विरता या तु चतुर्थेन प्रवर्तते।
तथा मन्द्रे भवेद्दीप्ता साम्नश्चैव समापने॥ १४॥

क्रुष्टे परभूते द्वितीये स्वरे या विरतावस्थिता श्रुतिः सा दीप्ता। भारऽऽउ वौ वाऽऽइई इत्युदाहरणत्। प्रथमस्वरे मृदुभूता श्रुतिर्भवति यदि तत्रैव विरताऽवस्थिता। चतुर्थे स्वरेऽवस्थिता श्रुतिः सा दीप्ता मृदुभावा भवति। स्वरान्तरानुगमने सति अन्यथा दीप्ता भवति। उऽग्माइऽ इति। तथा मन्द्रे दीप्ता भवति स्वरान्तरानुगमने सति। एवं सामसमाप्तौ यत्र तत्र स्वरे स्थिता दीप्ता भवति उहोऽऽवाऽहोऽऽहोऽवाऽहोऽऽ इन्द्रा इत्यादि। विरता प्राप्ता श्रुतिर्निबध्यते।

९१) D द्वितीयादि. ९२) D °र्या.

नाविरते श्रुतिं कुर्यात् स्वरयोर्वापि चान्तरे।
न च ह्रस्वे च दीर्घे च न चापि घुटसंज्ञिके॥ १५॥

स्वरे अविरते अपरिसमाप्ते श्रुतिरायतादिर्न कार्या श्रुतेरभावेऽपि तत्सदृशस्वरः कार्य इत्याह। स्वरपरिसमाप्तावस्य विच्छिन्ने गाने स्वरयोर्नान्तरे मध्ये न कार्या। "स न इन्द्रः शिवः सखा" इत्युदाहरणे ह्रस्वे दीर्घे वाक्षरे गीयमाने न कार्या। प्लुत एव कार्या॥ घुटसंज्ञितं किमर्थमित्याह –

द्विविधा गतिः पदान्तस्थः स्थितिसन्धिः सहोष्मभिः।
पञ्चस्वेतेषु स्थानेषु विज्ञेयं घुटसंज्ञिकम्॥ १६॥

तालव्यस्य इकारस्य उकारस्य आयूभाव आवूभावश्चेति द्वे गती तयोः श्रुतिर्न कार्या। तथा पदान्तोऽपि त्रिविधः स्थितः सन्धेरस्य शषसैरुष्मभिः सह। अत्र दीप्ता श्रुतिर्न प्रवर्तते। एतेषां घुट इति संज्ञा घुटपरिवर्तन इति शब्दान्तरेण सह वर्तनात् घुट इत्युच्यते। पञ्चानां मध्ये यस्य श्रुतिः प्राप्ता तस्य निषिद्ध्यते न सर्वत्र॥

स्वरान्तरं विरतानि ह्रस्वदीर्घघुटानि च।
स्वरस्थानेष्वशेषाणि श्रुतिवत् स्वरतो भवेत्॥ १७॥

स्वरे स्वरे स्वरान्तरे चाविरते ह्रस्वे दीर्घे घुटसंज्ञिते च श्रुतिर्न कार्या। स्वर एव श्रुतिसदृशः कार्यः॥ सामन्यतिरिक्ते श्रुतिद्वयमेव वर्तत इत्याह –

दीप्तामुदात्ते जानीयादीप्तां च स्वरिते विदुः।
अनुदात्ते मृदुर्ज्ञेया गान्धर्वे श्रुतिसम्पदः॥ १८॥

गान्धर्वे गाने श्रुतेरभावेऽपि तत्सदृशस्वरः कार्य इत्याह॥ स्वरसम्पद एता य उदात्तादयस्त्रयः केनचिद्विशेषेण पञ्चत्वेनोच्यते –

उदात्तश्चानुदात्तश्च स्वरितः प्रचिते तथा।
निघातश्चेति विज्ञेयः स्वरभेदस्तु पञ्चधा॥ १९॥

९३) B °तः, A °ता. ९४) BD स्थित० ९५) D गूढ० ९६) D °रप्रविष्टानि.
९७) D प्लुतानि. ९८) D अशेषेण, ABC श्रुतिस्थानेषु शेषाणि
९९) M वदेत्. १००) A र्वा. १०१) DM प्रचयस्तथा.

स्वरिताक्षरात् पराणि स्वरितान्येव प्रचयसंज्ञानि। प्रचये परतःस्थिते स्वरितस्याहननात् निघातः स्वरित एव। प्रचयाभावे शुद्ध एव स्वरितो भवति ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्य सप्तमी कण्डिका ॥

* * *

कण्डिका ८

एवं सामस्वरानुषङ्गेण किञ्चिद्यज्यजुर्विषयं स्वरलक्षणमुक्तम्। इदानीमार्चिकस्वरनिरूपणं प्राधान्येन क्रियते –

अत ऊर्ध्वं प्रवक्ष्यामि आर्चिकस्य स्वरत्रयम्।
उदात्तश्चानुदात्तश्च तृतीयः स्वरितः स्वरः ॥ १ ॥

ऋचां समूह आर्चिकम्। "अग्न आयाही"त्यादिकग्रन्थस्य संज्ञा॥ स्वरप्रचयनिघातादयः स्वरितविशेषा एव। स्वरितस्य सप्तप्रकारता प्रतिपाद्यते –

य एवोदात्त इत्युक्तः स एव स्वरितात् परः।
प्रचयः प्रोच्यते तज्ज्ञैर्न चात्रान्यत् स्वरान्तरम् ॥ २ ॥
वर्णस्वारोऽतीतस्वारैः[102] स्वरितो द्विविधः स्मृतः।
मात्रिको वर्ण एवेति[103] दीर्घस्तैश्चरितादनु[104] ॥ ३ ॥
स तु सप्तविधो ज्ञेयः स्वारः प्रत्ययदर्शनात्।
पदेन तु स विज्ञेयो भवेद्यो यत्र यादृशः ॥ ४ ॥

स्वरितो हि उदात्तानुदात्तयोर्मध्ये उच्चार्यते इति स्वारः स्वरितविशेषो रूढ्याऽध्येतृभिरुच्यते। प्रतीयते विशेषोऽवगम्यते येन स प्रत्ययः। स्वाररूपस्य प्रत्ययस्य दर्शनादवगमात् सप्तप्रकारता ज्ञायते॥ स्वरस्यापि स्वरूपविशेषावधारणं कार्यं नात्र लोपः कार्य इत्युच्यते –

१०२) D दीर्घ. १०३) D एके तु. १०४) C °स्तूच्चारितादनु.

सप्तस्वरान् प्रयुञ्जीत दक्षिणं श्रवणं प्रति।
आचार्यैर्विहितं शास्त्रं पुत्रशिष्येहितैषिभिः ॥ ५ ॥

महता प्रबन्धेन स्वरलक्षणं पुत्राद्युपदेशेनारब्धमाचार्यैरतः श्रोत्रपथं सप्त स्वरा नेतव्याः। दक्षिणस्य प्राधान्यादादरार्थमुपादानम्॥ उच्चनीचव्यतिरिक्तं स्वरितस्य स्वरूपं नावधार्यते सम्यगिति तद् विशेषस्वारपरिज्ञानतो भवेदिति चोच्यते –

उच्चादुच्चतरं नास्ति नीचान्नीचतरं तथा।
वैस्वर्ये स्वारसंज्ञायां[105] किं स्थानं स्वार उच्यते[106] ॥ ६ ॥

वैस्वर्ये विशिष्टस्वरत्वेन या स्वरसंज्ञा तद्विषये किं स्वारस्य स्थानमुदात्तानुदात्तव्यतिरिक्तस्याभावात्। अत्रोत्तरम् –

उच्चनीचस्य यन्मध्ये साधारणमिति श्रुतिः।
तं स्वैरं[107] स्वारसंज्ञायां प्रतिजानन्ति शैक्षिकाः ॥ ७ ॥

उदात्तानुदात्तयोर्मध्यवर्ति यद्रूपं साधारणमित्येवंरूपश्रुतिजातं स्वारसंज्ञाविषयं शैक्षिका वदन्ति शिक्षाध्यायिनः प्रतिजानन्ति॥ उदात्तानुदात्तवत् स्वरितप्रमाणा ह्येते षड्जपञ्चममध्यमाः।

उदात्ते निषादगान्धारावनुदात्ते ऋषभधैवतौ।
स्वरितप्रभवा ह्येते षड्जमध्यमपञ्चमाः ॥ ८ ॥

जिह्वामूलीयोपध्मनीययोरपि वर्णैकदेशयोरपि स्वरयोगः पृथक् पृथगवगन्तव्य इति प्रतिपादनायोच्यते –

यत्र कखपरा ऊष्मा जिह्वामूलप्रयोजकौ[108]।
तामैर्ज्याज्ञापयेन् मात्रां प्रकृत्यैव तु सा[109] कला ॥ ९ ॥

जिह्वामूलस्य प्रयोजनभूता जिह्वामूलप्रयोजना कखौ परौ यस्यास्तां मात्रामाज्ञापयेन् मात्रात्वेन प्रतिपादयेत्। यतः प्रकृत्यैव स्वेन रूपेण सा कला। अङ्गः वर्णान्तरस्यैकदेशभूता। उपध्मानीयस्योपलक्षणमेतत्। "नमः कपर्दिने" "यः पावमानीः" इत्यादुदाहरणानि॥ स्वरसाकं नाम्ना निर्दिश्यते लक्षणभेदप्रतिपादनार्थम् –

१०५) D °ज्ञायै. १०६) D तत्स्थानं स्वरसंज्ञोयं. १०७) BCD °नाः
१०८) AC तामथा. १०९) D शाकलाः

जात्यः क्षैप्रोभिनिहितस्तैरव्यञ्जन[110] एव च ।
तिरोविरामः प्रश्लिष्टः पादवृत्तश्च सप्तमः ॥ १० ॥

एतेषां लक्षणमुदाहरणं च कथ्यते –

स्वाराणामहमेतेषां पृथग् वक्ष्यामि लक्षणम् ।
उद्दिष्टा[111]नां यथान्यायमुदाहरणमेव च ॥ ११ ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे प्रथमस्याष्टमी कण्डिका ॥

प्रथमः प्रपाठकः समाप्तः ॥

* * *

११०) D तैरो. १११) D उदात्तानां.

द्वितीयः प्रपाठकः

कण्डिका १

सयकारं [113]सवं वापि अक्षरं स्वरितं भवेत् ।
न चोदात्तं पुरस्तस्य जात्यस्वारः स उच्यते ॥ १ ॥

सह यकारेण वकारेण वा यदक्षरं स्वरितं वर्तते । अनन्तरं चोदात्तं तस्य न भवति स स्वरो जातपदमध्यस्थत्वात् स्वाभाविकः । "सजात्येने"ति सयकारं "भूर्भुवःस्वर्"-इति सवकारम् ॥

इउवर्णौ यदोदात्तावापद्येते यवौ क्वचित् ।
अनुदात्ते परे[113]नित्यं विद्यात् क्षैप्रस्य लक्षणम् ॥ २ ॥

इकार उकारो वा उदात्तः पदादिना अकारेणानुदात्तेन संहितायां यकारापत्त्या[114] वा स्वरितो भवति स स्वारः क्षेपणात् परस्य पूर्वस्य प्रेरणात् क्षिप्रस्वरितो भवति । क्षैप्रः श्रुष्टी अग्ने "श्रुष्टयग्ने" वीडु अङ्गः "वीड्वङ्गः" ॥

एओ आभ्यामुदात्ताभ्यामकारो निहि[115]तश्च यः ।
अकारं यत्र लुम्पन्ति तमभिनिहितं विदुः ॥ ३ ॥

एकारादोकाराद्योदात्तादुत्तरे योऽसावकारो निहतो निवारितः तं यत्र लुम्पन्ति एकार ओकारे वाऽनुप्रवेशयन्ति संहितायां तमभिनिहितं पूर्वत्र प्रक्षिप्तं स्वरितं स्वारं विदुः । "तेऽमन्यन्त" "सोऽब्रवीत्" इत्यादि ॥

उदात्तपू[116]र्वं यत्किंचिच्छन्दसि स्वरितं भवेत् ।
एष सर्व बहुस्वारस्तैरव्यञ्ज[117]न उच्यते ॥ ४ ॥

एवंविधानां स्वराणां बहुत्वात् बहु चासौ स्वारश्चेति बहुस्वारः सर्वत्र ऋग्वेद-यजुर्वेदे च भावात् सर्वबहुस्वारः । तिरोऽधोगमनेन व्यज्यत इति तिरोव्यञ्जनः । तिरो-व्यञ्जन एव तैरोव्यञ्जन स्वारः । "ऊतये" "वीतये" इत्यादि ॥

११२) C सर्म, D समावाप्य. ११३) ABC प्रत्यये ११४) add वकारापत्त्या.
११५) BC रेफितश्च, D निहतश्च. ११६) C °पूर्ण. ११७) D तैरो.

अवग्रहात् परं यत्र स्वरितं स्यादनन्तरम् ।
तिरोविरामं तं विद्याद् उदात्तो यद्यवग्रहः ॥ ५ ॥

उपसर्गोऽवगृह्यत इति तदन्तस्य कृदन्तस्य वा पदस्य मकारात् पृथक् क्रियते इत्यवग्रह उदात्तः । तस्मात् परं स्वरितस्तिरोविरामः प्राप्तावग्रहस्वरः । "विष्कभिते" "पुरोहितः" इत्यादि ॥

इकारं यत्र पर्ईयेयुरिकारेणैव संयुतम् ।
उदात्तमनुदात्तेन प्रश्लिष्टं तं निबोधत ॥ ६ ॥

इकार उदात्त इकारेणानुदात्तेन यदा संयुक्तो भवति तदा स्वरितः प्रश्लिष्टस्वार उच्यते । "अधा हीन्द्रे" त्यादि ॥

स्वरे चेत् स्वरितं यत्र विवृत्ता यत्र संहिता ।
एतत् पादान्तवृत्तस्य लक्षणं शास्त्रचोदितम् ॥ ७ ॥

स्वरेऽक्षरे अकारादौ यत्र मन्त्रे स्वरितः संहिताऽत्र पूर्वेण पदेन सह यदा विवृत्ता विभक्ता भवति तदा पादान्तवृत्तः पादवृत्तस्वरितस्वरः सप्तमः । "क ईं वेदे" त्यादि ॥

जात्यस्वारः स जात्येन श्रुष्टयग्ने क्षैप्र उच्यते ।
तेऽमन्वताभिनिहितस्तैरर्ईयेञ्जन ऊतये ॥ ८ ॥
तिरोविरामो विष्कभिते प्रश्लिष्टो हीन्द्रगिर्वणः ।
पादवृत्तः क ईं वेद स्वाराः सप्तैवमादयः ॥ ९ ॥

श्लोकद्वयेनोक्तान्युदाहरणानि पूर्वमेवोक्तानि ॥

उच्चादेकाक्षरात् पूर्वात् स्वर्यते यदिहाक्षरम् ।
स्वाराणां जात्यवर्जानामेषा प्रकृतिरुच्यते ॥ १० ॥

जात्यस्वारवर्जमुदात्तादनन्तरं उच्चार्यमाणं अक्षरं स्वरितं स्वारसंज्ञं भवतीति सामान्यलक्षणमुक्तम् ॥

११८) CD इ० ११९) D तैरो०

चत्वारस्त्वादितः स्वाराः कम्पं पुष्यंन्ति शास्त्रतः ।
उदात्ते वैकनीचे वा जुह्वोग्निस्तत्र दर्शनम् ॥ ११ ॥

इकारान्तउकारान्तपरमकारद्वयपरौकारपरः सन्ध्यक्षर इति चत्वारः स्वारा उदात्ते नीचे अनुदात्ते वा एकस्मिन्नीचे परतः आदित आदिभागे कम्पं पुष्णन्ति प्रतिपद्यते । कम्पितश्चलद्रूपस्वरः कम्प उच्यते । "उप त्वा जुह्वो मम घृताचीर्यन्तु हर्यत अग्ने हव्या जुषस्व नः" इति जुह्वोग्निस्तन्निदर्शनमिति ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य प्रथमा कण्डिका ॥

* * *

कण्डिका २

चतुर्णां स्वराणां क्वचिद्ह्रस्वकम्पता क्वचिद् दीर्घकम्पत्वमित्याह –

इकारान्ते पदे पूर्वं उकारे परतः स्थिते ।
ह्रस्वं कम्पं विजानीयान्मेधावी नात्र संशयः ॥ १ ॥
इकारान्ते पदे चैवोकारद्वयपरे पदे ।
दीर्घं कम्पं विजानीयाच्छग्ध्यूष्विति निदर्शनम् ॥ २ ॥
त्रयो दीर्घास्तु विज्ञेया ये च सन्ध्यक्षरेषु वै ।
मन्या पथ्या न इन्द्राभ्यां शेषा ह्रस्वाः प्रकीर्तिताः ॥ ३ ॥

पाहूऽत द्वितीययेत्युकारपरो ह्रस्वकम्पः । शिष्टमन्यदुदाहृतम् ॥ उदात्तपूर्वं स्वरितं स्वार इति प्राप्तं क्वचिन्न भवति । उदात्तमेव भवतीत्युच्यते –

अनेकानामुदात्तानामनुदात्तः परो यदि ।
शिवकं तं विजानीयादुदात्तः प्रत्ययो यदि ॥ ४ ॥

द्वित्र्यादीनामुदात्तानां अनुदात्तः परो यदि भवति तदा द्वितीये तृतीये वा उदात्तपरतः शिवकसंज्ञक आद्य उदात्तो भवतीति । त्र्यम्बकस्त्रिनेत्रः शिवकः । तर्जन्यनामिकयोः

१२०) A मुष्यन्ति. १२१) C पदोश्चैकोकारो द्वयपदे परे । १२२) AC प्रत्यगो.
१२३) AC शिवकम्पं, D शिविकं तद्.

संयुक्तयोर्मध्यमाङ्गुलिर्यदा पृष्ठे वर्तते । द्वित्वयोगाच्छिव इवाङ्गुलिसंनिवेशः शिवक इत्यध्येतृप्रसिद्धम् । 'आदित् प्रत्नस्ये'त्यादौ द्वयोरुदात्तयोः परोऽनुदात्तः । 'गिरा ममाजाते'त्यादौ त्रयाणामुदात्तानां परोऽनुदात्तः । शिवक इत्युदात्तविषया संज्ञा न स्वरितविषयेति पूर्वोक्तमेव विशेषेणोच्यते –

यत्र द्विप्रभृतीनि स्युरुदात्तान्यक्षराणि तु ।
नीचं चोच्चं[१२५] च परतस्तत्रोदात्तं विदुर्बुधाः ॥ ५ ॥

नीचमनुदात्तं नीचात् पूर्वमुदात्तं पूर्वस्य पूर्वयोर्वा परत इत्यर्थः ॥ वर्णोच्चारणगतं लक्षणमुच्यते –

न रेफे वा हकारे वा द्विर्भावो जायते क्वचित् ।
न च वर्गद्वितीयेषु न चतुर्थे कदाचन ॥ ६ ॥

रेफहकारयोः खछठथफानां घझढधभानां च केवलः प्रयोगो भवति । न रेफे द्वित्वादिरूपेणेति ॥ कथं चतुर्थादीनां प्रयोगसंयोग इत्याह –

चतुर्थं तु तृतीयेन द्वितीयं प्रथमेन तु ।
आद्यमन्त्यं च मध्यं च स्वाक्षरेणैव पीडयेत् ॥ ७ ॥

ककारादियुक्ताः संयोगे खकारादय उच्चारणीयाः । गकारादियुक्ताश्च घादयः । प्रतिवर्गमाद्यमध्यान्त्यानि ककारादीनि वर्णानि स्वाक्षरेण योजनीयानि । वाक्करोतीत्युदाहरणम् ॥

अनन्त्यश्च भवेत् पूर्वोऽन्त्यश्च परतो यदि ।
तत्र मध्ये यमैस्तिष्ठेत्[१२६] सवर्णः पूर्ववर्णयोः ॥ ८ ॥

निपाताद्यो वर्णः पूर्वस्य वर्णस्य सदृश उच्चारणीयः पूर्ववर्णयोरिति द्विरुक्तत्वापेक्षयोक्तम् । 'अग्न आयाहि' इत्युदाहार्यम् ॥

वर्गान्त्योच्छषसैः[१२७] सार्धमन्तस्थैर्वापि संयुतम् ।
दृष्ट्वा यमा निवर्तन्ते आदेशिकमिवाध्वगाः ॥ ९ ॥

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१२४) D त्रयो०
१२५) M चोच्चस्य.
१२६) M यमो नाम कथितः पूर्ववर्णयोः ॥
१२७) BD न्त्यान्.

शषसयरलवैः पूर्वैः शादिभिस्सह यत्र वर्गान्त्यनकारादयो भवन्ति तत्र यमा न प्रयुज्यन्ते । 'विष्णुः' इत्यादि । अध्वगा आदेशिकं देशवासित्वं यस्य न संभाव्यते तं चोरं दृष्ट्वा यथा मार्गान्निवर्तन्ते तद्वद्यमा इत्यर्थः ॥

तृतीयश्च चतुर्थश्च चतुर्थादिपरं पदम् ।
द्वौ तृतीयौ हकारश्च हकारादिपरं[१२८] पदम् ॥ १० ॥

संहितायां वर्गतृतीयचतुर्थौ वर्णौ यदा संयुक्तौ तदा पदकाले चतुर्थाद्युत्तरपदं भवति । द्विर्वचने सति द्वौ तृतीयौ वर्णौ हकारश्च संहितायां यत्र तत् पदकाले हकारादिपदं भवति । न तृतीयादि तद् भवति । 'वाग्घहह' इत्याद्युदाहरणीयम् ॥

अनुस्वारोपध्मानीयमूलानां[१२९] न क्वचित् क्रमते परम्[१३०] ।
रहपूर्वं संयुते वाप्युत्तरं क्रमतेऽक्षरम् ॥ ११ ॥

अनुस्वारस्योपध्मानीयस्य जिह्वामूलीयस्य क्वचित् परे यदक्षरं न क्रमते न द्विरुच्यते सः बाधः । 'नमः पथे च' 'नमः कपर्दिने' इत्युदाहरणानि । रेफेण संयुते पदे हकारेण च सम्बन्धे पदे उत्तरमक्षरं क्रमते । द्विरुच्यते इति 'अर्कोदयानां' 'ब्रह्मे'त्युदाहरणम् ॥

संयोगे स्वरितं यत्रोद्घाते पतने तथा ।
पूर्वाङ्गमादितः कृत्वा पराङ्गादौ निवेशयेत् ॥ १२ ॥

संयोगे यत् स्वरितमुद्घाते नीचादुपरिगमने पठने च उच्चादधोगमने स्वरितं सव्यञ्जनं पूर्वाङ्गमादौ नीचतः उच्चे च कृत्वा पराङ्गस्यादौ स्वरं निवेशयेद् उच्चारयेत् ॥ पूर्वाङ्गपराङ्गविवेकार्थमुच्यते –

संयोगे यत्र दृश्येत व्यञ्जनं[१३१] विरते पदे ।
पूर्वाङ्गं तद्विजानीयाद् येनारम्भस्तत् पराङ्गकम् ॥ १३ ॥

संयोगे विरते विभक्ते यद् व्यञ्जनमुत पदेनासंलग्नं दृश्यते तत् पूर्वस्य पदस्याङ्गमिव तस्यैकदेशः येन व्यञ्जनेन विभक्तेन संयोगे उत्तरपदस्यारम्भस्तत् परस्याङ्गम् । 'भूर्भुवः स्वस्तत् सवितुर्वरेण्य' इत्युदाहरणे नीचोच्चयोः ॥

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१२८) D क्षकारादि.
१२९) A धा०, D अनुस्वारपदमूलान्न.
१३०) D पदम्.
१३१) D उद्घातपतनं.

संयोगात्तु[132] परं स्वार्यं परं संयोगनायकं ।
संयुक्तस्य तु वर्णस्य स्वरं तु[133] पूर्वमक्षरम् ॥ १४ ॥

संयोगे परो भागः स्वरसंयुक्तः कार्यः । स्वरस्य तत्र विग्रहाच्छान्तिः प्रधानत्वात् । संयुक्तस्य पूर्वव्यञ्जनमस्वरं प्रयोक्तव्यम् । उदाहरणद्वयमुक्तम् ॥

अनुस्वारः पदान्तश्च क्रमते प्रत्यये[134] स्वके ।
स्वरभक्तिस्तथा रेफः सर्वं पूर्वाङ्गमुच्यते ॥ १५ ॥

संभवत्यनुस्वारः पदान्तश्च ककारादि प्रत्यये स्वके संबद्धे पदे परतः क्रमजो द्विर्वचनं जातस्तद्वद् भवतीत्यर्थः । संभवतीति ऋकाररेफरूपा स्वरभक्तिः एतत् पूर्वाङ्गम् ॥

पादादौ च पदादौ च संयोगावग्रहेषु च ।
य शब्द इति विज्ञेयो योऽन्यैः[135] स य इति स्मृतः ॥ १६ ॥

पादपदसंयोगावग्रहेषु द्विरुक्तो यकारः प्रयोक्तव्यैः[136] । अन्यत्र तु केवलः । 'यज्ञा यज्ञा' इति पादादौ । 'त्वं यविष्ठे'ति पदादौ । 'पन्यमिति संयोगे । 'अन्य' इति 'उत् यता' इत्यवग्रहे । वीतये इत्यादौ लघुयकारः ॥

पदादावप्यविच्छेदे[137] संयोगान्ते च तिष्ठताम् ।
वर्जयित्वा रहर्याणामयादेशः प्रदृश्यते[138] ॥ १७ ॥

स्वसंयुक्तो गुरुर्ज्ञेयः सानुस्वाराग्रिमः स्फुटः ।
अणुशेषोऽध्रिगो वापि युगलादिरविस्फुटः[139] ॥ १८ ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य द्वितीया कण्डिका ॥

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१३२) D संयोगात् परतः १३३) D सर्वं पूर्वाङ्गमक्षरम्. १३४) CD स्वरे.
१३५) D सोमः सर्व इति. १३६) M प्रयुक्तः
१३७) C पदादावथ विच्छेदे १३८) C प्रदृश्यते. १३९) B अति.

कण्डिका ३

यदुदात्तमुदात्तं तद्यत् स्वरितं तत्पदे भवति नीचं ।
यन्नीचं नीचमेव तद् यत् प्रचयस्थं तदपि नीचम्[140] ॥ १ ॥

यदुदात्तं संहिताकाले अनुदात्तं च भवति तत्पदकाले उदात्तमेवानुदात्तमेव च भवति । यत्तु स्वरितं स्वरितविषयो वा प्रचयः स नीचोऽनुदात्तः पदकाले भवति । 'अग्न आयाहि वीतय' इति । अग्ने । आ । याहि । वीतये । इत्युदाहरणम् ॥

अयमग्निः सुतो मित्रमिदं वयमयावहाः ।
प्रियं दूतं घृतं वित्तमभिशब्दश्च नीचतः ॥ २ ॥

एतानि पदानि नीचादनुदात्ताद् आरभ्यन्ते । 'अयं ते' । 'अग्निः' । 'वः' 'सुतो' । 'वां' 'मित्रं हुवे' 'इदं वसो' 'वयं वः धातः' 'या ते वह' 'प्रियं मित्रं' 'ऋतवः धृतं दुहते' 'वित्तं मे' 'अभि प्रियाणि' इत्युदाहरणानि ।

अर्केष्वेव सुतेष्वेव यज्ञेषु कलशेषु च ।
शतेषु सपवित्रेषु नीचादुच्चार्यते श्रुतिः ॥ ३ ॥

'अर्कमर्चन्तु' इत्यादयोऽर्काः । 'सुतेषु नः' 'सुते सचा' इति सुतादयः । 'यज्ञायज्ञा' 'यज्ञाय सन्तु' इत्यादयो यज्ञाः । 'कलशेषु' इत्यादयः कलशाः । 'गतं शताः' इत्यादयः शताः । 'पवित्रमर्चिषु' इत्यादयः पवित्राः । एतेषां नीचादनुदात्तादुपक्रमः ।

हरिवरुणवरुण्येषु धारापुरुषेषु च स्वरिति[141] रेफः ।
विश्वानरो नकारश्च शेषा रस्वरिता नराः ॥ ४ ॥

'हरिं हिन्वन्ति' 'वरुणो मित्रः' 'वरेण्यम्' 'धारा सुतस्य' 'सहस्रशीर्षाः पुरुषः' एतेषु रेफस्य स्वरितत्वम् । 'विश्वानरस्य' इति नकारस्य स्वरितत्वम् । अन्यत्र नरशब्देषु रेफस्य स्वरितत्वम् ॥

१४०) Additional D उच्चत्वं तं नयं त्वामितां संतद्येहि सविदाः ।
नीचे तु व्यंपते चाक्षत्वाप्यनाव च उच्यते ॥
१४१) AB स्वरित.

द्वौ वरुणौ[१४२] वस्वरितावुदुत्तमं त्वं वरुण ।
धाकारे चोरुधारायामुरुधारेव दोहते ॥ ५ ॥

द्वौ वरुणौ च स्वरितादुत् । 'त्वं वरुण' वकारे च । उरुधारामुरुधारेव दोहते इति धकारस्य उदुत्तमं वरुणेति वकारस्य स्वरितत्वम् ॥

मात्रिकं[१४३] वा द्विमात्रं वा स्वर्यते यदिहाक्षरम् ।
तस्यादितोऽर्धमात्रा वै शेषं तु परतो भवेत् ॥ ६ ॥

पूर्वाङ्गमिति वर्णापेक्षयेदमुच्यते । ह्रस्वस्य दीर्घस्य वा स्वरितस्यार्धमात्रोदात्तानुदात्तायाः पूर्वभागः शिष्टं स्वरितम् । 'तस्यादित उदात्तमर्धह्रस्वम्' इति पाणिनिः ॥

अदीर्घं दीर्घवत् कुर्याद् विस्वरं यत्र[१४४] युज्यते ।
कम्पोत्स्वरिताभिगीतं ह्रस्वकर्षणमेव च ॥ ७ ॥

कम्पादिविषये ह्रस्वानां दीर्घसादृश्यं कुर्यात् । 'पाह्यूत' । उत् गतं स्वरं नीचादुपरिस्थितमुत्स्वरितम् । 'भूर्भुवःस्वः' । 'आइवोइपन्यया' इत्यभिगीतम् । 'न्ययजम्' इति ह्रस्वकर्षणम् ।

निमेषकाला मात्रा स्याद् विद्युत्कालेति चापरे ।
ऋक्स्वरा तुल्ययोगा वा मतिः स्यात् सोमशर्मणः ॥ ८ ॥

मात्रास्वरूपमुच्यते । अक्षिपक्ष्मपातं निमेषः । तत्कालमात्रा । विद्युत्कालमात्रेति केचिदाचार्याः । सोमशर्मण आचार्यस्य अकाला इद्वाकालकारतुल्यावेति द्रुतमध्यविलम्बितत्वेन व्यवस्था कार्या ॥

समासेऽवग्रहं कुर्यात् पदं[१४५] चात्रानुसंहितम् ।
यतोऽक्षरादितिकरणं पदान्तं तस्य तं विदुः ॥ ९ ॥

समासपदमेव विषयं तत्रावग्रहं पदविभागं कुर्यात् । समासपदं चानुसंहितमत्र सन्धेयं यतोऽक्षरादितिकरणमध्येतारः कुर्वन्ति पदान्तरं तत्समासपदस्य विदुः । हव्यदातय इति हव्यऽदातये । विश्ववेदसमिति विश्वऽवेदसमित्यादि पूर्वाचार्यापेक्षया इतिकरणान्तता । कात्यायनस्तु हव्यदातये हव्यऽदातय इति विग्रहं करोति ॥

१४२) A वरुणो च स्वरितवदुत्तमं
१४३) M अर्धमात्रं द्वि०
१४४) यत् प्रयुज्यते.
१४५) D पदे.

सर्वत्र मित्रपुत्रसखिशब्दा आद्रिशतक्रतोरवग्रह्याः[१४६] ।
आदित्यविप्रजातवेदाश्च सत्पतिगोपतिवृत्रहा समुद्राश्च ॥ १० ॥

स्वर्युवो देवयवश्चारतिं देवतातये ।
चिकितिश्चुक्रुधं चैव नावगृह्णन्ति पण्डिताः ॥ ११ ॥

स्वर्युवो देवयव इति क्यप्रत्ययान्तो न पदद्वयम् । अरतिमिति न नञ् । 'अलं भूषणपर्याप्तिवारणेषु' इति धातो रूपम् । देवतातयेति तिप्रत्यये देवतातिः । चिकितुरिति चेततेः । चुक्रुधमिति क्रुद्धेर्द्विवचनम् । अत एकपदत्वादेतेषां नावग्रहं कुर्वन्त्याचार्याः ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य तृतीया कण्डिका ॥

* * *

कण्डिका ४

विवृत्तयश्चतस्रो वै विज्ञेया इति मे मतम् ।
अक्षराणां नियोगेन तासां नामानि मे शृणु ॥ १ ॥
ह्रस्वादिर्वत्सानुसृजा वत्सानुसारिणी चाग्रे ।
पाकवत्युभयोर्ह्रस्वा दीर्घवृद्धा पिपीलिका ॥ २ ॥

विवेकेन पृथग्भावेन वर्तत इति विवृत्तिः । पूर्वपदे ह्रस्वः उत्तरपदे दीर्घ इति ह्रस्वादिः । वत्सेनेव लघुना गौर्विवृद्धा अनुसृता । 'अग्न आयाही'त्यादिका । आदौ दीर्घो यस्य परतो ह्रस्वः सा वत्समिवानुसरतीति वत्सानुसारिणी । 'प्रेष्ठं वो अतिथिमि'त्यादिका । उभयोः पदयोरन्त आदौ च ह्रस्वो यस्याः सा पाकवती चुल्लीद्वययोगात् 'अग्न इत्येतरा गिरः' इति । उभयत्र दीर्घाभ्यां विष्टब्धा पिपीलिकेव पूर्वोत्तरभागे गुरुत्वादीर्घवृद्धा पिपीलिकेति । 'निष्कृण्वाना आयुधानिवे'ति यथा ॥

चतसृणां विवृत्तीनामन्तरं मात्रिकं भवेत् ।
अर्धमात्रिकमन्येषामन्येषामणुमात्रिकम् ॥ ३ ॥
शाखाभेदात् प्रायेण मात्राविकल्पः[१४७] ॥

१४६) D ग्राह्य
१४७) M मध्य०

आपद्यते मकारो रेफोष्मसु प्रत्ययेष्वनुस्वारम् ।
यलवेषु परसवर्णं स्पर्शेषु चोत्तमापत्तिम् ॥ ४ ॥

'मा वो रातिः' 'तं सखायः' 'उद्वंशमिव' 'एवं ह एहि' एवमादिषु परतो मकारोऽनुस्वारः । 'त्वं यविष्ठ' 'इमँल्लोकं' 'सँव्वत्सरः' इत्यादौ परसवर्णता । 'सम्महेम' 'विधुन्दद्राणं' इत्यादौ स्पर्शेषु परतः स्पर्शवर्गसदृशोत्तमापत्तिर्मकारस्य भवतीत्यर्थः ॥

नकारान्ते पदे पूर्वे स्वरे च परतः स्थिते ।
अकारं रक्तमित्याहुर्नकारेण तु रज्यते ॥ ५ ॥

'महाँ असि' इत्युदाहरणम् ॥

नकारान्ते पदे पूर्वे व्यञ्जनैश्च यवोहिषु ।
अर्धमात्रा तु पूर्वस्य रज्यते त्वणुमात्रया ॥ ६ ॥

नकारान्तस्य मात्रेण नकारेणार्धमात्राकारादिकस्य वर्णस्य रज्यत इत्यर्थः । नान्यथा । 'तान्वो ऋच्छ' 'तान् ह्युस्मसि इत्यादि ॥

नकारः स्वरसंयुक्तश्चतुर्युक्तो विधीयते ।
रेफो रङ्गश्च लोपश्चानुस्वारोऽपि वा क्वचित् ॥ ७ ॥

पदान्तस्य नकारस्य पदे परतश्चत्वारि रूपाणि भवन्ति । भवाँश्निनोतीति नकारस्य रेफो विसर्जनीयश्चुत्वं पूर्वस्यानुनासिक इति रेफोदाहरणम् । रङ्गः पूर्वमुदाहृतः 'महाँ इन्द्रः' 'दधन्वाँ यो न' । 'दधत्वन्नध' इत्यादौ नकारस्य लोपः पूर्वस्यानुनासिकः । अनुनासिकात्परोऽनुस्वारो भवति ॥ रङ्गस्वरूपदर्शनं क्रियते –

हृदयादुत्तिष्ठते रङ्गः कांस्येन समनिःस्वनः ।
मृदुश्चैव द्विमात्रश्च दधन्वाँ इति [148]दर्शनम् ॥ ८ ॥
यथा सौराष्ट्रिका नारी [149]तक्रँ इत्यभिभाषते ।
एवं रङ्गः प्रयोक्तव्यो नारदस्य मतं यथा ॥ ९ ॥

सुराष्ट्रदेशे जाता सौराष्ट्रिका । स्पष्टार्थमन्यत् ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य चतुर्थी कण्डिका ॥

* * *

१४८) A निदर्शनम् । १४९) ABC अराँ.

कण्डिका ५

स्वरा गडदबाश्चैव ङणनमाः सहोष्मभिः ।
चतुर्णां पदजातीनां पदान्ता दश कीर्तिताः ॥ १ ॥

स्वरा अकारादयः । गडदबा ङणनमाश्चाष्टौ ऊष्मसु षकारसकारौ इति दश पदान्ताः पदैः सह न संबध्यन्ते । कटतपान्तानां पदान्तरेण सह सम्बन्धेऽतिप्रसिद्धत्वान्नोच्यते । खछठथफाघझढधभाश्च न सम्बध्यन्ते । शकारहकारेति चोष्ममध्या न सम्बध्यन्ते इति पदान्ता दशेत्युक्तम् । नामाख्यातौ चोपसर्गनिपाताश्चत्वारि पदजातानि । उदाहरणानि– 'अग्न आयाहि' 'इम इन्द्र' इत्यादि स्वराः पदान्ताः । 'वाग्घहहह' 'विभ्राड् बृहत्' 'तदिन्द्र' 'त्रिष्टुबिह' 'य इति' कवितत्वम् । कवितत्वम् । 'तन्नो मित्र' 'त्वं मामसि' 'निष्पविः' 'भुवस्सुवरि'ति गादयो दश ॥

स्वर उच्चः स्वरो नीचः स्वरः स्वरित एव च ।
व्यञ्जनान्यनुवर्तन्ते यत्र तिष्ठति सः स्वरः ॥ २ ॥
स्वरप्रधानं त्रैस्वर्यमाचार्याः[150] प्रतिजानते ।
मणिवद् व्यञ्जनं विद्यात् सूत्रवच्च स्वरं विदुः ॥ ३ ॥
दुर्बलस्य यथा राष्ट्रं हरेत बलवान् नृपः ।
दुर्बलं व्यञ्जनं तद्वद्धरेत[151] बलवान्स्वरैः[152] ॥ ४ ॥

अकारादयश्चतुर्दश स्वरा उदात्तादिश्रुतियुक्ताः । कादयो हकारान्ता विशेषा नोदात्तादिश्रुतियोगिनः । यत्रोदात्तादौ स्वरास्तिष्ठन्ति तत्र व्यञ्जनान्यनुतिष्ठन्ति गुणत्वेन वर्तन्ते । स्वरप्रयुक्तानां स्वरूपमुपलभ्यते इति मणिदृष्टान्तेनोच्यते । पूर्वपदान्तमपि ककारादि परपदस्थेन स्वरेण स्वरूपलाभार्थमाकृष्यत इति नृपराष्ट्रोदाहरणम् ॥

ओभावश्च विवृत्तिश्च शषसा रेफ एव च ।
जिह्वामूलमुपध्मा च गतिरष्टविधोष्मणः[153] ॥ ५ ॥

'तन्नो मित्रः' इति 'नो दायवाह्य' इति ओभाव ऊष्मणो विसर्जनीयस्य । 'त्वन्न इन्द्र' इति विवृत्तिः । 'शुक्र निष्पीते' 'अग्निस्समिधा' इति शषसाः । 'शेषा-

१५०) AC वैस्वर्य० १५१) C वर्धते.
१५२) BC बलवान् स्वरः १५३) ABC ॐभाव०

सुरवितार इवे 'ति रेफः । 'दिवः कविः' इति जिह्वामूलम् । 'महोभिः पाही 'त्युपध्मा स विसर्जनीयस्य संहिताकालेषु चकारता ॥

स्वरप्रत्यया विवृत्तिः संहितायां तु या भवेत् ।
विसर्गस्तत्र मन्तव्यस्तालव्यो वाऽत्र जायते ॥ ६ ॥

स्वरे परभूते संहितकाले या विवृत्तिर्भवति 'क ईं वेदे 'ति तत्र शाखान्तरापेक्षया विसर्गः कः ईमिति वा तालव्यो वा जायते ॥

सन्ध्यक्षरोपधे[१५४] सन्धौ प्राप्तलुप्तौ यवौ यदि ।
व्यञ्जनाख्या विवृत्तिस्तु स्वराख्या[१५५] प्रतिसंहिता ॥ ७ ॥

अस्मे इति । भानो इति । सन्ध्यक्षरमुपधेरन्ते यस्य सन्धेस्तस्य पदे यवौ श्रूयमाणतया प्राप्तौ तदा अस्मा इदमिति व्यञ्जनाख्या विवृत्तिः । अस्मा इदन्धसो इति यदा यवौ लुप्तौ तदा स्वराख्या विवृत्तिः तेन कृत्वा संहितातुल्या विवृत्तिः सार्धव्यञ्जनाख्या स्वराख्यावयवयोरलोपो भवतीत्यर्थः ॥

ऊष्मान्तं विरते यत्र सन्धावो भवते च यत् ।
विवृत्तिर्या भवेत्तत्र स्वराख्यां[१५६] तां विनिर्दिशेत् ॥ ८ ॥

इयमपि स्वराख्या विवृत्तिः । सन्धावो विसर्जनीयलोपे सति यत्र भवति सापि स्वराख्या विवृत्तिर्भवति क ईं वेदेत्यादिका 'को अद्य' ॥

यद्योभावप्रसन्धानं[१५७] मुकारादिपरं पदम् ।
स्वरान्तं तादृशं विद्याद्यदन्यद्[१५८] व्यक्तमुष्मणः ॥ ९ ॥

ओभावप्रसन्धानं ओकारान्तस्य यदा प्रसन्धानता भवति तदा ओंकारादि परं पदं न भवति । स्वरान्तं तादृशसाम्यमित्यादि ऊष्मणः सन्धानम् ॥

प्रथमा उत्तमाश्चैव पदान्तेषु यदि स्थिताः ।
द्वितीयं स्थानमापन्नाः शषसप्रत्यया यदि ॥ १० ॥

१५४) B °धिसंधौ C °रौ पदसंधौ D °रपदे संन्ध्यौ.
१५५) B प्रकृतिसंहिता, D प्रकृतिस्तदा. १५५) A °ख्याती, D °ख्यानां.
१५६) °नामु० १५७) C अनतद्रय०, D वक्तुमुष्मिणः १५८) B सुरो०

शषसादिषु परतः प्रथमास्तकारादयः उत्तमा मकारादयश्च यदा पदान्तास्तदा द्वितीयं स्थानं थकारादिरूपमापन्ना भवन्ति । 'तस्सवितुः' 'तान्समन्त' इत्यादि ॥

प्रथमानूष्मसंयुक्तान् द्वितीयानिव दर्शयेत् ।
न चैनान् प्रतिजानीयाद्यथा मत्स्यः क्षुरोप्सरौ[१५९]ः ॥ ११ ॥

सकारादिषु परतस्तकारादयो द्वितीयथकारादिसदृशा उच्चारणीया न तु द्वितीया एव स्फुटमुच्चारणीयाः ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य पञ्चमी कण्डिका ॥

* * *

कण्डिका ६

गायत्र्यादिच्छन्दआदिरूपं सामान्येन प्रतिपाद्यते –

छन्दोमानं[१५९] च वृत्तं च पादस्थानं त्रिकारणम् ।
ऋचः स्वच्छन्दवृत्तास्तु पादास्त्वक्षरमानसः ॥ १ ॥

पादस्थाने पादतो मन्त्रतः श्लोकतश्च त्रिकारणम् । पादान्तं छन्दोमानं वृत्तं चेति त्रीणि कारणानि । लौकिकं श्लोकादि गुरुलघुपरिज्ञानेन गायत्र्यादिरूपमवधार्यते । ऋचां तु स्वाभाविकं गायत्र्यादिच्छन्दो गुरुलघ्वारब्धं छन्दवृत्ताक्षरगणनया मानं छन्दोविभागावगमायावस्थितमिति नातीवछन्दोलक्षणेनेह प्रयोजनम् । स्वच्छन्दो वृत्तं च यासामिति स्वच्छन्दोवृत्ताः । अक्षराणां मानेन अक्षरमानतः ।

ऋवर्णं स्वरभक्तिं च छन्दोमानेन निर्दिशेत् ।
प्रत्ययेन सहारेफं मिमीत स्वरभक्तिषु ॥ २ ॥

ऋकारे स्वरे यो रेफः स्वरभक्तावसौ रेफः स्वरभक्तौ च यन्मात्राधिक्ये तदक्षरगणनायां छन्दोमानेन गणनीयम् । अक्षरान्तरत्वाभावात् । अर्षसि अर्हतीत्यादौ स्वरभक्तिविषये रेफः । पृथग्भूतं रेफं वर्णमिव गणयेदिति ॥

१५९) D छन्दोगानं विवृत्तं च.

ऋवर्णे तु पृथग्रेफः प्रत्ययस्तु पृथग्भवेत् ।
विद्याल्लघुमृकारं तु यदि तूष्मा[160] न संयुतः ॥ ३ ॥

ऋवर्णे एकस्मिन्नेव रेफमात्रा व्यञ्जनरूपा प्रतीयते । पृथग् वर्णद्वयप्रत्ययस्य पृथग्भावे विद्याल्लघुमृकारमूष्मणा ऋवर्णो यदि न संयुतो न सम्बद्धः । तदा लघुस्वराख्योपमो वर्णो विज्ञायते ॥

ऊष्मणैव[161] हि संयुक्त ऋकारो यत्र पीडयते ।
गुरुर्वर्णः स विज्ञेयस्तृचं[162] चात्रानुदर्शनम् ॥ ४ ॥

ऋकार ऊष्मणैव शकारादिना सम्बध्यमानस्वरोऽपि गुरुर्भवति न लघुः । तृचमित्याद्युदाहरणम् ॥

ऋषभं च गृहीतं च बृहस्पतिं[163] पृथिव्यां च ।
निर्ऋतिः पञ्चमा[164] ह्यत्र ऋकारा नात्र संशयः ॥ ५ ॥

निर्ऋतिः पञ्चमो येषां ते ऋकारा ऋषभादयो ऋकाराः स्वरा विज्ञेयाः ॥

शषसहरादौ रेफः स्वरभक्तिर्जायते द्विपदा सन्धौ ।
इउवर्णाभ्यां हीना क्वचिदेकपदा क्रमवियुक्ता ॥ ६ ॥

शषसहरा आदिर्यस्य तच्छषसहरादि पदम् । तत्र एकपदा स्वरभक्तिर्जायते । किंभूता इत्याह – इउवर्णाभ्यां हीना अरिषसीति इकारहीना अरुषसीति उवर्णहीना अरषसीत्येवं प्रयोक्तव्येत्यर्थः । क्वचिदेकपदा नृषाहमो य इति । एषा एकपदा भूता । पूर्वापरवर्णव्यञ्जनोदा रेफाख्या –

स्वरभक्तिस्तु द्विविधा ऋकारो रेफ एव च ।
स्वरोदा व्यञ्जनोदा च विहिताक्षरचिन्तकैः ॥ ७ ॥
शषसेषु स्वरोदा[165] यां हकारे व्यञ्जनोदयाम् ।
शषसेषु विवृत्तां तु हकारे संवृतां विदुः ॥ ८ ॥

१६०) ABCD तूष्माण संयुतः
१६१) D ऊष्मणैविहितं युक्तं०
१६२) D ऋचं चात्र निदर्शनं.
१६३) D पृथिव्यां च बृहस्पतिः
१६४) D पंचमो यत्र ऋकारो.
१६५) B स्वरोदयां०

शषसविषये स्वरोदयां विवृत्तां च विदुः स्वरभक्तिम् । अर्षसीत्यादि । हकारविषये व्यञ्जनोदयां संवृत्तां च जानन्ति । अर्हतीति ॥

स्वरभक्तिं प्रयुञ्जानस्त्रीन् दोषान् परिवर्जयेत् ।
इकारं चाप्युकारं च ग्रस्तदोषं तथैव च ॥ ९ ॥

इउवर्णाभ्यां हीनेति यदुक्तं तदेव सविशेषमुच्यते । अर्षसि अर्हतीति स्थानकरणनिष्पीडनेन प्रयोक्तव्येत्यर्थः ॥

संयोगपरं छन्दःपरं[166] विसर्जनीयं द्विमात्रिकं चैव ।
अवसानिकं च न लघु सानुस्वारं घुट्[167]न्तं च ॥ १० ॥

संयोगः परो यस्याक्षरस्य स्यात् परं विसर्जनीयमक्षरं द्वे मात्रे यस्याकारादेस्तद्द्विमात्रिकः । अवसाने भवमवसानिकं सहानुस्वारेण वर्त्तते इति सानुस्वारम् । द्विविधा गतिः पदान्त इत्यादि घुळ् न लघु गुरुत्वेनोच्चारणीयम् ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य षष्ठी कण्डिका ॥

* * *

कण्डिका ७

पादैः[168] श्लोकादिना वृत्तं भवतीति गुरुलघुवर्णा न तु पथ्यादिगाथावधारणं छन्दोलक्षणतः कर्तव्यमित्युदाहरणरूपेणोच्यते –

पथ्यापादः प्रथमो द्वादशमात्रस्तथा तृतीयोऽपि ।
अष्टादशो द्वितीयः समापनः पञ्चदशमात्रः ॥ १ ॥

द्वादशमात्रस्तथा तृतीयोऽपीति एकादशाक्षरोऽष्टादशमात्रो द्वितीयः पादः । समाक्षर एव द्वादशमात्रस्तृतीयः पादः । समापनोऽन्तिमश्चतुर्थो दशाक्षरः पञ्चदशमात्रः ।

पथ्यालक्षणमुक्तं यो[169] त्वन्या सा स्मृता विपुला ॥ २ ॥

१६६) D छन्दोगहतापरं ततःपरं विज्ञानीयाद्विमात्रिकं.
१६७) M घ०
१६८) M वेद०
१६९) D गात्रन्यासा.

पूर्वलक्षणेन विपुलापादस्य प्राधान्यात् समासः समापनरूपो दशाक्षरश्चतुर्थः पादो द्वादशमात्रः। समापनः पुनः पञ्चदशमात्र इति सकारादिका पञ्चेति पथ्याया यल्लक्षणं तदेव विपुलाया किन्तु या त्वन्येति पञ्चदशमात्रः पादो द्वितीय इति पादव्यत्यासाद् भेदः ॥

अक्षराणां लघु ऱ्हस्वमसंयोगपरं यदि ।
तत् संयोगोत्तरं विद्याद् गुरुर्दीर्घाक्षराणि तु ॥ ३ ॥

[170]अक्षराणां मध्ये यद् ऱ्हस्वं तल्लघु। तद् ऱ्हस्वं संयोगपरं दीर्घाक्षराणि च गुरूणि ॥,

विवृत्तिर्यत्र दृश्येत स्वा[171]रस्यैवाग्रतः स्थिता ।
गुरुः स्वारः स विज्ञेयः क्षैप्रस्तत्र न विद्यते ॥ ४ ॥

विवृत्तिपरभूतस्वरो गुरुः। न क्षैप्रः न लघुरित्यर्थः ॥

अष्टप्रकारं विज्ञेयं पदानां स्वरलक्षणम् ।
अन्तो[172]दात्तमाद्युदात्तमुदात्तमनुदात्तं नी[173]चैस्स्वरितम् ॥ ५ ॥
मध्योदात्तं स्वरितं द्विरुदात्तमित्यष्टौ पदसंज्ञाः ।
अग्निः सोमः प्र वो वीर्यं हविषा स्वर्वनस्पतिः ॥ ६ ॥

अष्टावेव प्रकाराः सम्भवन्तीति तदुदाहरणानि प्रदर्श्यन्ते । अग्निर्वृत्राणीत्यग्निरन्तोदात्तः। सोमः पवते इति सोम आद्युदात्तः। प्र वो यह्वमिति प्र उदात्तः। व इत्यनुदात्तम्। भूर्भुवः स्वरिति स्वरितम्। वनस्पतिरिति पदे वस्प इति द्वे उदात्ते ॥

[174]अन्तर्मध्यमयोर्न्[175]युदमनुदनिपाते ।
[176]आद्यात् स्वरितमुपसर्गे द्विर्नीचमाख्यात इति ॥ ७ ॥
स्वरितात् पराणि यानि स्युर्धार्याण्यक्षराणि तु ।
सर्वाणि प्रचयस्थान्युपोदात्तं निहन्यते ॥ ८ ॥

नि होता सत्सीति स्वरितोत्तराण्यपराण्यक्षराणि ऊर्ध्वमधश्चागतानि तानि प्रचयस्थानि स्वरितस्य प्रचितत्वात्। उपोद्घतोदात्तमुपोदात्तमाद्यं स्वरितं निहन्यते। गान्धारगिरोच्चार्यत इति ॥ एतदेव विशेषत उच्यते।

१७०) M गुर्वक्षराणां. १७१) B स्वारश्चै० १७२) C अन्त्यो०
१७३) D °चं० १७४) M अन्तम० १७५) C प्यु०
१७६) M आचस्वरितमुत्सर्गे.

प्रचयो यत्र दृश्येत तत्र हन्यात् स्वरं बुधः ।
स्वरितः केवलो यत्र मृदु तत्र निपातयेत् ॥ ९ ॥

प्रचये तत्र आहननम्। बर्हिषि इति प्रचयाभावे केवलस्य स्वरितस्य मृदुत्वम्॥

पञ्चविधमाचार्यकं नाम मुखं न्यासः करणं प्रतिज्ञोच्चारणा ।
अत्रोच्यते श्रेयः खलु वै सप्रतिज्ञो[177]च्चारणा ॥ १० ॥

आचार्यत्वं पञ्चप्रकारम्। हस्तेऽग्रे दृष्टिनिवेशनादि मुखम्। न्यासोऽङ्गुष्ठादौ स्वरनिवेशः। करणं शिक्षाशास्त्रम्। प्रतिज्ञा गुरुपरम्परागतं मन्त्रस्वरूपावधारणं लक्षणागमानुसारेण प्रयोग उच्चारणम्। यद्यपि सम्यक् कर्तुं न शक्यते तथाप्यागमावधारणमवश्यं कर्तव्यमिति श्रेयः खलु प्रतिज्ञानोच्चारणेति ॥

यस्य कस्यचि[178]द् वर्णस्य करणं नोपलभ्यते ।
प्रतिज्ञा तत्र वोढव्या करणं हि त[179]दा[180]त्मिकम् ॥ ११ ॥

वर्णस्वरादिविषयं करणं शिक्षादिशास्त्रं न ज्ञायते तथाप्यागमोऽयं ततोऽवधारणीयः। करणस्यागमपूर्वकं लक्षणं साममन्त्रलक्षणं लौकिकानामपि शब्दानां व्याकरणाख्यं लक्षणं प्रयोगमूलमभ्युपगम्यते इत्युच्यते। करणं हि तदात्मकमिति लक्षणमनुसृत्य वर्णोच्चारणं यत्नतः करणीयम् ॥ तन्नारदादीनामप्येतद्यत्नतोऽवधारणीयमित्याह –

तुम्बुरुनारदवसिष्ठविश्वावस्वादयश्च गन्धर्वाः ।
साम[181]सु निभृतं करणं स्वरसौक्ष्म्यात् तेऽपि हि न कुर्युः ॥ १२ ॥

निभृतं परिपूर्णं करणलक्षणं तेऽपि न कुर्युः। न योजयितुं शक्नुवन्तीत्यर्थः ॥

इति भट्टशोभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्य सप्तमी कण्डिका ॥

* * *

कण्डिका ८

शरीरवाङ्मनोनियमनिरूपणं सम्यक् पाठसिद्धेरधिक्रियते[181] –

१७७) C सप्रतिज्ञानोच्चारणा. १७८) D °स्य द्विमात्रस्य
१७९) BC °त्मकं. १८०) M प्यु० १८१) M अति०

कौक्षेयाग्निं सदा रक्षेदभीयादशनं हितम् ।
जीर्णाहारः प्रबुद्धः सन्नुषसि ब्रह्म चिन्तयेत् ॥ १ ॥

कुक्षौ भवं कौक्षेयमुदराग्निं हितपथ्याशनेन चाग्नेरपेक्षा। परिणते चाहारे ब्रह्मणो वेदस्य चिन्तनं वाङ्मनोव्यापारेणावधारणं धार्यम् ॥

शरद्विषुवतोऽतीतादुषस्युत्थानमिष्यते ।
यावद्वासन्तिकी रात्रिर्मध्यमा पर्युपस्थिता ॥ २ ॥

शरन्मध्ये यो विषुवस्तस्मादतीतादुषसि रात्रिशेषे पाठार्थमुत्थानमिष्यते। यावद् वासन्तिकी वसन्तमध्ये भवा पर्युपस्थिता प्राप्ता रात्रिस्तावदुत्थानं रात्रेर्महत्त्वात् ॥

आम्रपालाशबिल्वानामपामार्गशिरीषयोः ।
वाग्यतः प्रातरुत्थाय भक्षयेद् दन्तधावनम् ॥ ३ ॥

आम्रादिवृक्षावयवदन्तधावनं वाग्यतो भक्षयेत्। ततः सन्ध्योपासनं कार्यम् ।।

खदिरश्च कदम्बश्च करवीरकरञ्जयोः ।
सर्वे कण्टकिनः पुण्याः क्षीरिणश्च यशस्विनः ॥ ४ ॥

खदिरादीनामवयवाः कण्टकिनः पुण्याः क्षीरिणो यशस्विनः ॥

तेनास्यकरणं सौक्ष्म्यं माधुर्यं चोपजायते ।
वर्णांश्च कुरुते सम्यक् प्राचीनोदव्रजिर्यथा ॥ ५ ॥

शाकादीनां ताम्बूलरसलक्षणं प्रसिद्धम्। तेन खदिरादिना पुंसः आस्यकरणे वाचि सौक्ष्म्यम्। श्लेष्मनिवृत्त्या गुरुत्वं निवर्तते। सूक्ष्ममधुरा च वाक् सम्पद्यते। वर्णाश्च खण्डादिस्थाने सम्यग् भूतान्निष्पादयतीत्येवं प्राचीनोदव्रजिराचार्यो मन्यते ।।

त्रिफलां[183] लवणाख्येन भवेच्छिष्यस्य[182] सर्वदा ।
अग्निमेधाजनन्येषा स्वरवर्णकरी तथा ॥ ६ ॥

अग्निपाटवेन स्वरवर्णसौष्ठवं भवतीति ॥

१८२) A भक्षयोच्छिक्षकः, BCD भक्षयेच्छिष्यकः १८३) ABCD त्रिफलां.

कृत्वा चावश्यकान् धर्मान् जाठरं पर्युपास्य च ।
पीत्वा धूमं[184] घृतं चैव शुचिर्भूत्वा ततो वदेत् ॥ ७ ॥

अवश्यं सदा भवन्तीत्यावश्यका दन्तधावनस्नानसन्ध्योपासनादयः। पूर्वं जठरं पर्युपास्य मूत्रपुरीषोत्सर्गं कृत्वा अन्यच्चाशुचित्वे शवस्पर्शादौ धूमघृतप्राशनं कृत्वा स्नानादिना शुचिर्भूत्वा ततो मन्त्राध्ययनं कुर्यात्।

मन्द्रेणोपक्रमेत् पूर्वं सर्वशास्त्रास्वयं विधिः ।
सप्तमन्त्रानतिक्रम्य यथेष्टां वाचमुत्सृजेत् ॥ ८ ॥
न तां समीरयेद् वाचं या प्राणमुपरोधयेत् ॥ ८ अ ॥

मन्द्रसप्तकमुपांशु पठित्वा यथेष्टां वाचं मन्द्रादिस्वरेणोच्चारयेत्। प्राणोपरोधमत्यन्तमुच्चैः शब्दोच्चारणं विशेषतः प्रातर्न कार्यम् ॥ अन्यथा–

प्राणानामुपरोधेन वैस्वर्यं[185] चोपजायते ।
स्वरव्यञ्जनमाधुर्यं लुप्यते नात्र संशयः ॥ ९ ॥

विरुद्धानामपरिपूर्णानां भावो वैवर्ण्यं तत्र तस्यां वाचि जायते। वर्णानां माधुर्यं यत् स्वाभाविकं तन्निवर्तते इति ॥ अप्रवीणस्यानागमिकस्य उपाध्यायस्य सकाशान्नाधिगन्तव्यम्। प्रतिष्ठितादध्ययनं कर्तव्यमित्याह –

कुतीर्थादागतं दुर्ग्धं[186]मपवर्णैश्च[187] भक्षितम् ।
न तस्य परिमोक्षोऽस्ति पापाहेरिव किल्बिषात्[188] ॥ १० ॥
सुतीर्थादागतं[189] युक्तं स्वाम्नातं[190] सुप्रतिष्ठितम् ।
सुस्वरेण सुवक्त्रेण प्रयुक्तं ब्रह्म राजते ॥ ११ ॥

यथा कुतीर्थाद् विषोद्भवस्थानाज्जन्म यन्मलौघेनान्वितं विषम्। अपवर्णैर्दुष्टजनैर्दुष्कृतिभिर्भक्षितं तस्मात् पापरूपात् सर्पान्निर्गताद् विषाद्यथा मोक्षो न भवति एवं कुतीर्थादुपाध्यायादागतमध्ययनमपवर्णमुखैर्भक्षितमधीतं तस्मादस्मादध्ययनात् पापिष्ठादु-

१८४) C मधु, ABD धूमघृतं.
१८५) ऐश्वर्यं. १८६) B जग्ध० १८७) D °वर्णैश्च.
१८८) BD दुर्विपात् १८९) AB जग्धं १९०) AB स्वाम्नायं, D साम्नान्तं.

पाध्यायादागतान्न परिमोक्षोऽस्ति न कुसंस्कारो निवर्तत इत्यर्थः। उपाध्यायात् सुतीर्थाच्छोभनादागतमधीतमुपाध्यायात् सम्यगाम्नातं शिष्येषु च प्रतिष्ठितमभ्यस्तं स्थितं सुवक्त्रेण सुस्वरेण प्रयुक्तं ब्रह्म वेदो राजते। अप्रतिष्ठितेन सुस्वरेणापि प्रयुक्तं न राजते इत्यर्थः॥ विकृतमुखानां पाठो न शोभन इत्याह –

न करालो न लम्बोष्ठो न च सर्वानुनासिकः।
गद्गदो बद्धजिह्वश्च प्रयोगान् वक्तुमर्हति॥ १२॥

नासाक्षिकर्णादिना विकृतः करालः। नासिकायां प्राधान्येन यः शब्दमुच्चरति स सर्वानुनासिकः। कण्ठप्राधान्येनोच्चारणाद् गद्गदो भवति। भवति वाक्स्तम्भेन बद्धजिह्वः। प्रयुज्यन्त इति प्रयोगान् शब्दान् न वक्तुमर्हतीति॥ अदुष्टान्तःकरणः संयतचित्तः शोभनं पठतीत्याह –

एकचित्तो निरुद्[191]भ्रान्तस्तान्त[192]गानविवर्जितः।
स तु वर्णान् प्रयुञ्जीत दन्तोष्ठं यस्य शोभनम्॥ १३॥

स्वाध्यायविषयं चित्तं यस्य स एकचित्तः। अभ्यस्तपाठत्वाद् भ्रान्तिरहितः। अतिविलम्बित शब्देनोच्चारणाभावात् तान्तगानविवर्जितः। अविकृतदन्तोष्ठत्वाद् रमणीयं स्वं शब्दमुच्चारयन्ति॥ अहंकाररहितानां विद्या प्रवर्तत इत्याह –

पञ्च विद्यां न गृह्णन्ति चण्डा स्तब्धाश्च ये नराः।
अलसाश्चानरोगाश्च येषां च विसृतं मनः॥ १४॥

साहंकारः कोपप्राधान्येनोपाध्यायादीनामनुवृत्तिं भजते चण्डः। स्तब्धश्चातुर्येणाध्ययने न प्रवृत्तिः। अलसो मानसादिकरणानामवधारणेऽपाटवात्। सरोगः अनरोगः। विसृतं चञ्चलं मनः॥ त्वरा चाध्ययने न कर्तव्येत्युच्यते –

शनैर्विद्यां शनैरर्थानारोहेत् पर्वतं शनैः।
शनैरध्वसु वर्तेत योजनानां [193]परं व्रजेत्॥ १५॥

अर्थार्जनमध्वगमनं पर्वतारोहणं वाऽत्वरस्य यथा सम्यग् भवति तथा विद्या शनैर्यथावदभिनिर्वर्तते। प्रहरद्वयेन योजनं भवति॥

१९१) D निरुद्धान्तः, D विनिर्भाति. १९२) D राग. १९३) B शतं.

योजनानां सहस्रं तु शनैर्याति पिपीलिका।
अगच्छन् वैनतेयोऽपि पदमेकं न गच्छति॥ १६॥

उच्चैरुच्चार्यभावः शब्दः पश्चादसंवदता विच्छिद्यमानो वैरस्यमुत्पादयतीत्युच्यते–

न हि पार्ष्णिहता वाणी प्रयोगान् वक्तुमर्हति।
बधिरस्येव तल्पस्था विदग्धा वामलोचना॥ १७॥

अशृण्वति पुरुषे रतिसमयोचितं व्यक्तं गानं कामिन्या यथा वैरस्यमापद्यते। एवमुच्चैरुच्चार्यमाणा पश्चाद्विच्छिन्ना वाणी सर्वस्योद्वेगं जनयति। पार्ष्णिः पादस्य पश्चिमो भागः। बधिरस्य तल्पस्था एकस्मिन् शयने स्थिता विदग्धा सुरते कामशास्त्रे प्रवीणा वामलोचना रमणीयलोचना यथा रतिप्रयोगान् करोति एवं पश्चाद्विच्छिन्ना न प्रयोक्तव्या॥

उपांशु त्वरितं चैव योऽधीते वित्रसन्निव।
अपि रूपसहस्रेषु सन्देहेष्वेव वर्तते॥ १८॥

उपांशु त्वरितं वित्रसन्निव ते बाधिताः। सहस्रकृत्वोऽपि न निर्मूलतामासत इति। तथा न भणितव्यमित्याह। उपांशुत्वमुपांशुशब्दोच्चारणं तद्विषये सन्देहेष्वेवास्ते॥ प्रणतेन चाचार्यादध्ययनं कार्यं न पुस्तकादिना शुद्धं मन्त्रस्वरूपं भवतीत्याह –

पुस्तकप्रत्ययाधीतं नाधीतं गुरुसन्निधौ।
[194]राजते न सभामध्ये जारगर्भा इव स्त्रियः॥ १९॥

जारगर्भा स्त्रियो यथा न भ्राजते एवं दुष्टमागमाध्ययनम्। अप्राज्ञेनापि यत्नपरेणाध्ययनादौ भवितव्यमित्युच्यते॥

अञ्जनस्य क्षयं दृष्ट्वा वल्मीकस्य तु संचयम्।
अवन्ध्यं दिवसं कुर्याद्दानाध्ययनकर्मसु॥ २०॥

अञ्जनस्य पर्वतस्य व्यये क्रियमाणे क्षयो दृश्यते वल्मीकस्य वा पिपीलिकाभिः क्रियमाणस्य संचितत्वम्। यदध्ययनादिभिः शास्त्रावैरवन्ध्यमशून्यमहः कार्यम्॥ अबलोऽपि यत्नवानर्थं साधयति न तु बलवान् रहितयत्न इति पूर्वोक्तमेव विशेषेणोच्यते–

१९४) M भ्राजते.

योजनानां शतं साग्रं शनैर्यान्ति पिपीलिकाः ।
अगच्छन् वैनतेयोऽपि पदमेकं न गच्छति ॥ २१ ॥
यत्कीटैः पांसुभिः श्लक्ष्णैर्वल्मीकः क्रियते महान् ।
न तत्र बलसामर्थ्यमुद्योगस्तत्र कारणम् ॥ २२ ॥

यत्नपरेणासमर्थेन व्यापारेऽबलवताऽपि कृतं शोभनं भवतीत्याह ॥ यथाधीतस्य नाशो न भवतीत्याह –

सहस्रगुणिता विद्या शतशः परिकीर्तिता ।
आगमिष्यति जिह्वाग्रे स्थलान्निम्नमिवोदकम् ॥ २३ ॥

गुणिता अभ्यस्ता प्रतिपादिताऽयत्नेन सुखेन परिवर्तते । आगमिष्यति जिह्वाग्रे स्थलान्निम्नमुद्गतात् प्रदेशान्निम्नं स्थानं यथा जलम् ॥ शिशिरादौ प्रहरचतुष्टयं प्रहरत्रयं वा वसन्तादौ स्वापोऽनुशीलनीय इत्याह –

हयानामिव जात्यानामर्धरात्रार्धशायिनाम् ।
न हि विद्यार्थिनां निद्रा चिरं नेत्रेषु तिष्ठति ॥ २४ ॥

दूरगमने च यत्न आश्रयणीय इत्याह –

न भोजनविलम्बी स्यान्न च नारीनिबन्धनः ।
सुदूरमपि विद्यार्थी व्रजेद् गरुडहंसवत् ॥ २५ ॥

नार्यो निबन्धनमवष्टम्भभूतं यस्य । गरुड इव हंस इव धावेत् ॥ जनसमूहनिवासः कृष्णसर्पवदवगन्तव्यः । अति बहु भोजनं विषवत् परिहरणीयमित्याह –

अहेरिव गणाद् भीतः सौहित्यान्नरकादिव ।
राक्षसीभ्य इव स्त्रीभ्यः स विद्यामधिगच्छति ॥ २६ ॥

अलसो विद्याधनादि नासादयति न लभ्यते । मानी चाननुवृत्तिशीलो न विद्याभाजनम् । नायं विद्यामासादयति । लोकप्रवादाद् भीतो न विद्यां गृह्णाति । अद्य प्रातः इति कालप्रतीक्षकः न विद्यामाप्नोतीत्याह –

१९५) D बहु० १९६) M मिष्टान्नात् सविषादिव,

न शैठाः प्राप्नुवन्त्यर्थान्न क्लीबा न च मानिनः ।
न च लोकरवाद् भीता न च श्वः श्वः प्रतीक्षकाः ॥ २७ ॥

भूतलगतमुदकं महता यत्नेन लभ्यते । एवं पौनःपुन्येन गुरुसेवनादसन्दिग्धौ पाठबोधौ प्राप्यते इत्याह –

यथा खनन्नं खनित्रेण भूतले वारि विन्दति ।
एवं गुरुगतां विद्यां शुश्रूषुरधिगच्छति ॥ २८ ॥
शुश्रूषारहिता विद्या यद्यपि मेधागुणैः समुपयाति ।
वन्ध्येव यौवनवती न तस्य विद्या फलवती भवति ॥ २९ ॥
द्यूतं पुस्तकवाद्यं च नाटकेषु च सक्तिका ।
स्त्रियस्तन्द्रा च निद्रा च विद्याविघ्नकराणि षट् ॥ ३० ॥

स्थानकरणाद्यैरपीडयता वर्णस्वरादि स्फुटमुच्चारयता स्वाध्यायादि कर्तव्यं ब्रह्मलोकादिप्राप्त्यर्थमिति वर्णस्वरूपावधारणार्थं शिक्षाशास्त्रान्ते प्रतिपाद्यते –

यथा व्याघ्री हरेत् पुत्रान् दंष्ट्राभिर्न च पीडयेत् ।
भीता पतनभेदाभ्यांस्तद्वद् वर्णान् प्रयोजयेत् ॥ ३१ ॥
एवं वर्णाः प्रयोक्तव्या नाव्यक्ता न च पीडिताः ।
सम्यग् वर्णप्रयोगेण ब्रह्मलोके महीयते ॥ ३२ ॥

यदी व्याघ्री बिडाली चाचिरजातान्यपत्यानि दन्तैरपीडयन्ती नयत्यानयति च । यदि सम्यङ् न प्रतिगृह्णाति तदा पतन्ति । यदि वातिबलेन गृह्णाति तदा भेद उपघातो वापत्यानां भवतीत्येवं वर्णोच्चारणं कार्यम् । व्यक्ताः स्फुटाः प्रयोगास्तु जपे स्वाध्यायेऽध्यापने चेति ॥

इति भट्टशाभाकरविरचिते नारदीयशिक्षाविवरणे द्वितीयस्याष्टमी कण्डिका ॥

॥ इति द्वितीयः प्रपाठकः ॥

१९७) M मालसाः १९८) M स्वेन.
१९९) A. Additional गुरुशुश्रूषया विद्या पुष्कलेन धनेन वा ।
अथवा विधया विद्या चतुर्थं नोपपद्यते ॥
२००) A वार्य. २०१) A तंत्री. २०२) D °लोकमवाप्नुयात्. २०३) M ऋषि०

TRANSLATION AND NOTES

1.1

1

Now,[1] henceforward,[2] you should know the nature of all the sciences[3] of intonations (thus addressed sage Nārada to his pupil). Distictions between the (various) notes arise from their being high or low.

1. After the study of Sāmaveda is over.
2. After completing the study of pronunciation etc. before learning the Saṁhitā.
3. The various intonations of the Ṛgveda, Yajurveda and Sāmaveda, The present work belongs to the category of Sikṣā, The root *Śikṣ* means to acquire knowledge, By adding the *kṛt*-affix *a* and the fiminine suffix *ā*, the word *Śikṣā* is formed. The purpose of the Śikṣā works is imparting instruction about the pronunciation and intonation for one who is reciting the sacred texts : *mantra* as well as *brāhmaṇa*.

2

The different notes, which are employed in the recitation of *ṛc*,[1] *gāthā*[2] and *sāman*,[3] should be used after a thorough understanding[4] of the science of intonations.

1. Ṛgvedic verses.
2. The narratives which were recited during the sacrificial sessions. They were called *gāthās* because they were sung.
3. Verses from the Sāmaveda which are set to music.
4. *kṛtānte* – after definition i. e. a thorough understanding of its character,

3

In the (recitation of) Ṛgveda, the interval between two notes is one (unit),[1] it is two in the case of the Gāthās and three in the case of the Sāmaveda. This much is the interval between (one note) and the other.

1. Śobhākara in his comm. takes the words *eka*, *dvi* and *tri* as referring to the *śruti-s*. However, their connection with the 22 *śruti-s* of the octave is doubtful, The musical scale is divided into 22 equal parts known as *Śrutis*, The interval between two notes is expressed in terms

of *Śrutis*. The notes are not placed at uniform intevals. The present verse places the notes at the uniform inteval of 3 units. Hence this statement cannot be reconciled with the theory of 22 *śrutis*.

4

The parts of the Ṛgveda, Yajurveda and Sāmaveda which are recited during the sacrificial sessions get faultily intoned[1] due to the incomplete knowledge of the science of intonation.

1. *visvara* – incorrect use of the intonations.

5

If the Vedic text (employed in the sacrifice) is defective in the (pitch) accent[1] or sounds, or employed for the performance of the wrong rites, it does not yield the correct meaning.[2] Then it becomes a thunderbolt in the form of speech and kills the sacrificer. e. g. (the undesirable result brought about) by the incorrect accent of (the compound) *indraśatruḥ*.[3]

1. For the types of accent see the introductory note to 1. 8
2. The meaning intended by the seer-poet.
3. When the word *indraśatru* is recited as having an accent on its final member, it becomes a *Bahuvrīhi* compound '*indraḥ śātayitā yasya*', meaning Indra. who is the destroyer (of the demons). If the word is recited as having the accent on its initial member, it becomes a Tatpuruṣa '*indrasya śatruḥ*' i. e. *śālayitā*. It will then mean the destroyer of Indra. The latter meaning was intended by the demons. The word is construed with the verb *vardhasva* 'may prosper, be successful'. If the Tatpuruṣa interpretation is accepted the sentence would mean, 'may the demons who are the destroyers of Indra, be successful'. This was favourable to the demons. If the word is recited with a Bahuvrīhi accent it would yield the meaning; 'May Indra, the destroyer of demons be successful'. Since the demons employed the wrong accent, the compound changed into a Bahuvrīhi and accordingly they met with disaster.

6

If the sacred text employed in the sacrifices is defective in accent or sound, it destroys the life, progeny and cattle of the sacrificer.

7

Three places[1] are connected with speech viz. *uras* 'chest', *kaṇṭha* 'throat' and *śiras* 'head'. They are called *savanas*.[2] In the singing of the *Sāmans*,[3] the high and low notes (which are seven in number, are also referred to as the *savanas*).

1. Human speech becomes manifest through low, medium or high pitches, which are produced with the chest, throat and head respectively which act as resonators.
2. These three places are known by the names *prātaḥsavana*, *mādhyandinasavana* and *sāyaṁsavana* respectively. The word *savana* means extracting the *soma* juice and offering it to the gods. The *savana-s* took place thrice a day and the Vedic text recited at these were sung in different pitches : low pitch at the *prātaḥsavana*, medium pitch at the *mādhyandina savana* and high pitch at the *sāyaṁsavana* (see Pāṇ. Śikṣa VI, 7, 8). Hence the pitches got the technical name of *savana*.
3. Seven notes were employed for the singing of the *sāman-s*. For the recitation of the remaining Vedas, two, three or four notes were employed. Since, the type of *savana* depended upon the place from which it was produced, sāma-chants got the name of *savana*.

The chest '*uras*', the throat '*kaṇṭha*' and the head '*śiras*' are connected with the three octaves as their resonators. Cf. 'prātiśrutka' of the Taitt. Pr. All the three words, however, are to be understood in a modified sense. "*uras*" may thus, refer to the root of the tongue, technically known as the laryngo-pharynx together with the lungs. '*Kaṇṭha*' may be equated with the oro-pharyngeal region. '*Śiras*' is the topmost part. It is a synonym of *mūrdhan*, which is also taken to mean as the topmost part, as in the term *mūrdhanya*, the retroflex sound produced at the highest point in the mouth. '*Śiras*', is thus to be equated with the naso-pharynx and the sinuses which are situated above the remaining resonators.

8

Seven notes become manifest[1] in the chest. In the same way (seven notes become manifest, each) in throat and head. The act of teaching[2] (brings to our notice that) all the seven notes do not become (fully) manifest in the chest.

1. *vicāra* $\sqrt{car}$ with *vi* means to move, walk in a particular way. Pāṇ. Ś' (vv 7, 8) says that the *mandra* notes are produced by the breath which moves in the chest. *Vicāra*, thus, would be interpreted as the

movement that is necessary for the manifestation of the seven notes. In other words, the seven *mandra* notes take shape in the chest. The low notes *mandra* and *atisvārya* of the *mandra* scale are not distinctly manifested i. e. not clearly heard according to the commentary.

2. *Prāvacana vidhi*– 'the act of instructing pupils in the Vedic ricitation'. Here, the teacher is expected to pronounce each syllable clearly and loudly. In doing so, one notices that all the seven notes do not manifest themselves clearly in the chest. The lower notes of the *mandra* scale do not attain the expected level of loudness.

9

Now, there is an occasion to state the first or the basic[1] notes of the different recensions like Kaṭha Kālāpa, Taittirīya, Āhvaraka and likewise of the Ṛgveda and the Sāmaveda.

1. In the music of Sāmaveda, all the seven notes of the scale are employed. However in the other Vedas, and their recensions only two, three or four notes are employed, Here the author means to discuss the precise notes of the Sāmic scale which are employed in these recensions, particularly the first or the basic note. The basic note refers to the *udātta*, as it is taken to be the most important pitch. The stress accent of the Indo-European changing into the pitch accent of the Vedic lsnguage, preserved the importance of the originally stressed syllables by imparting them the higher pitch i. e. the *udātta* accent of Vedic. Each word generally contains one *udātta* syllable and is considered to be the most important place in a word. A shift in the place of *udātta* brings about a corresponding change in the meaning. Hence, it will not be out of place to refer to the *udātta* as the first or the basic note. In the following verses one comes across the correspondences between the seven notes and the accents like *udātta* in the different recensions, See also 1. 8 below.

10

The Ṛgveda becomes manifest through the *dvitīya* and the *tṛtīya* notes.[1] In everyday usage,[2] a combination of high and medium notes takes place.

1. The mode of Ṛgvedic recitation has undergone a gradual transformation : at present four notes are employed in the recitation of the Ṛgveda. They are, in the ascending order, *sannatara*, *anudātta*, *udātta* and *svarita* (see the introductory note to 1. 8 below).. Originally, throqgh the impact of the Indo-European, only two pitches–*udātta* (stressed) and *anudātta* (unstressed) were accepted. The *svarita* having a pitch higher than the *udātta* and the last syllable of the *pracaya* being recited in a pitch lower than the *anudātta*, was a later development. The present verse seems to be aware of two pitches only. The Pāṇinīya Śikṣā makes it clear that three pitches were used in the Vedic recitation.

2. In everyday conversation, people tend to have pitch variations. In order to bring out the distinction between the common usage and the Vedic recitation, the author states that whereas the definite pitches *dvitīya* and *tṛtīya* are employed for the Ṛgvedic recitation, everyday usage has indefinite pitches, high and medium. Tbe medium, pitch is so called as it falls between the high and the low pitches. The speaker emphasises particular syllables through the use of high and medium pitches. Sobhākara equates *ucca* with *kruṣṭa* and *madhyama* with *prathama*. It is difficult to agree with this interpretation, He has probably based his statement on 1. 5. 1 below which runs as "*yaḥ sāmagānām prathamaḥ sa veṇor madhyamaḥ svaraḥ*. However, this verse and the next (N. S 1, 5. 1-2) mentions the notes of the *sāma*-singers under the names *prathama* to *saptama* in a sequential order, which are different from the technical nomenclature of *kruṣṭa* to *atisvārya*. It is clear that the order *prathama* to *saptama* is descending. Hence *prathama* may refer to the highest pitch *kṛṣṭa*. For this reason it will be better to interpret *madhyama* and *ucca* as having the usual dictionary meaning.

11

In the Āhvaraka school of the Yajurveda *dvitīya*, *prathama* and *kruṣṭa* are employed, whereas, the Taittirīya school employs the four notes viz. *dvitīya* to *mandra* (*dvitīya*, *tṛtīya*, *caturtha* and *mandra*).[1]

1. Cf. Taittirīya Prātiśākhya xxiii 16, 17. The Tribhāṣyaratna commenting on this passage holds that Āhvaraka is a branch of the Yajurveda. The Vaidikābharana opines that the Āhvarakas accepted the ascending scale, as is made clear by the sequence *dvitīyaprathama-kṛṣṭa*. The Taittirīyas on the other hand, had a descending scale (*dvitiya* to *mandra*).

   The present work refers to two sets of names of the seven notes, out of which one occurs in the older texts like the Prātiśākhya-s. This set seems to have developed in two or perhaps more stages with the kernel *prathama-dvitīya-tṛtīya-caturtha*. To this kernel of four notes were added three more notes, *kṛṣṭa* before the *prathama*, *mandra* and *atisvārya* after the *caturtha*. The second set consists of the well-known names like the *ṣadja ṛṣabha* etc. The *kruṣṭa-prathama* set belonged to the singers of the Sāmaveda, while the *ṣadja-ṛṣabha* set belonged to another group which used flute for their accompaniment

(cf. 1. 5. 1-2 below). The present work tries to give etymological explanation of the seven names in the *ṣaḍja* group (see 1. 7. 5 ff.)

12

The priests who sing the *sāman-s* make use of *prathama, dvitīya, tṛtīya, caturtha, mandra, kruṣṭa* and *atisvāra.*[1]

1. The normal order of the notes is descending and begins with *kruṣṭa*. However, *kruṣṭa* here occurs as the sixth note and is fixed between the *mandra* and *atisvārya*. It appears that this disturbance is caused by the exigencies of the metre.

13

The Tāṇḍins[1] and Bhāllavins[2] have the two notes viz. *prathama* and *dvitīya*. Similarly in the chanting of the Śatapatha Brāhmaṇa as well as the Vājasaneyi Saṁhitā, the same two notes are employed.

1. *Tāṇḍin* – This is a school of the Sāmaveda. From the Aṣṭādhyāyī 4. 3. 104 it appears that the origin of this school is to be traced to a pupil of Vaiśampāyana. In view of the plural use, it cannot be connected with Tāṇḍin, the author of a work on prosody.
2. *Bhāllavin* – This also is a school of the Sāmaveda.

14

Thus, the *svara-s* of all the Vedic texts are laid down without going into details. This is the way the *svara-s* are used in all the Vedic texts.

1.2

1

Now, I shall speak about the movement[1] of the notes. This is the best *vedāṅga*,[2] composed in few words (but) is endowed with abundant meaning and it is worthy of listening.

1. *carita*, literally 'walking', metaphorically 'rules of behaviour' or the nature of a thing.
2. There are six *vedāṅga-s* 'limbs of the Vedas'. The study of the Vedas is not perfect without a study of them. Śikṣā is one of the *vedāṅgas*, giving instruction for the recitation as well as the pronunciation of the Vedic texts. The verses of the Sāmaveda being set to music, the present book of *śikṣā* attached to it discusses the manner of singing *sāman-s*.

2

The characteristics of *tāna, rāga, svara, grāma* and *mūrcchanā*[1] are purifying, sanctifying, meritorious and (they) are propounded by Nārada.

1. These technical terms will be explained below.

3

The *śikṣā* having the appellations[1] *ṛk, yajus* and *sāman* are prescribed for instruction to the twice-born community. The Nāradīya (a work on *śikṣā*) is explained fully and in the proper order.[2]

1. *Lakṣaṇa* – the name by which a thing is indicated. Every twice-born is expected to study the works on *śikṣā*, meant for the three Vedas – Ṛk, Yajus and Sāma.

   The difference of genders between '*śikṣām*' and "*lakṣaṇam*" presents a difficulty in construing the verse. If it is accepted that the first sentence ends with "*dvijātīnām*", the compound "*ṛgyajussāma-lakṣaṇam*" has to be construed with "*nāradīyam*" which would contradict the statement in 1. 2. 1 above that the work of Nārada refers to the Sāmaveda only. Consequently, either an anakoluthic construction with the substantive and the adjectice having different genders has got to be accepted or an emendation "*lakṣaṇām*" is to be accepted.
2. Nārada has explained the rules of the *svaraśāstra* in the proper order. The order of the technical terms in 1. 2. 2. beginning with *tāna*, followed by *rāga* etc. is meant for metrical convenience. In the verses that follow, the author starts with the basic concept of *svara* and then moves on to the more complicated ones like *grāma, rāga* and *mūrcchanā*.

4

The *svaramaṇḍala*[1] consists of seven *svara-s*, three *grāma-s*, twentyone *mūrcchanā-s* and forty-nine *tāna-s*.

1. *maṇḍala* is a collective word.

5

It has been proclaimed that there are three *grāma-s*[1]: they are *ṣaḍja, madhyama* and *gāndhāra*.

...

1. *grāma* is a group of notes. A group of human beings is called *grāma* i. e, a village. Similarly a group of *svara-s* is called *grāma*. Just as the residents of a village are referred to by the name of a prominent person, the *grāmas* in music are referred to by the prominent *svara*.

6

The *ṣaḍja-grāma* arose in *bhū*-region and the *madhyama grāma* arose in *bhuvar*-region. In the opinion of Nārada *gāndhāra-grāma*[1] did not (arise) outside *svarga*.[2]

1. This quarter verse, alternatively means that "the *gāndhāra-grāma* exists only in *svarga* and not elsewhere".
2. It is believed that *bhuvarloka*, *svarloka* are not mythological divisions of the universe but regions on the earth. In keeping with this view, "*gāndhāra-grāma* existing only in the heaven, is a statement about the peculiarity of the music of that region.

7

The *grāma-rāga-s* are determined by the peculiarities of *notes*[1] and of *rāga-s*.

1. *Viśeṣa* – the peculiarities of notes are their *śruti-s*.

8

There are twenty *tāna-s*[1] in the *madhyama-grāma*, fourteen in the *ṣaḍja-grāma* and they obtain fifteen *tāna-s* which are attached to the *gāndhāra-grāma*.

1. *tāna* : from $\sqrt{tan}$, to spread, extend or compose.

9

Nandī, viśālā, sumukhī, citrā, citravatī, sukhā and *balā* should be known as the seven *mūrcchanā-s*[1] of gods.

1. The word may be explained in three ways :
   a) the rise and descent of the seven notes in succession.
   b) that by which the *rāga* is pervaded.
   c) that which stupefies the listener,

10

āpyāyanī, viśvabhṛtā, candrā, haimā, kapardinī, maitrī and *bārhatī* are the seven *mūrcchanā-s* of the manes.

11, 12, 13(a)

Uttaramandrā in the *ṣaḍja, abhi(ti)rudgatā* in the *ṛṣabha, aśvakrāntā* in the *gāndhāra* should be known as the third *mūrcchanā*. *Sauvirā* in the *madhyama, hṛṣyakā* in the *pañcama* note and in the *dhaivata, uttarāyatā* should be known as the *mūrcchanā*. (The *mūrcchanā*) *rajanī* should be known (to rise) from the *niṣāda*. (These) seven are the *mūrcchanā-s* of the seers.

13(b), 14.

Gandharva-s make living by the seven *mūrcchanā-s* of the gods. In the same way, there is no doubt that the *Yakṣa-s* make living by the seven *mūrcchanā-s* of the manes. These seven *mūrcchanā-s* which belong to the seers are mentioned as worldly.[1]

1. *laukika* – 'earthly' in other words, human beings make use of the *mūrcchnā-s* of the seers.

15

Ṣaḍja gratifies the gods and *ṛṣabha* (gratifies) the seers. *Gāndhāra* pleases the manes and the note called *madhyama* (pleases) the *gandharva-s*.

16

The note *pañcama* gratifies gods, manes and seers. *Niṣāda* gratifies the *yakṣa-s* and *dhaivata*[2] (gratifies) the group of goblins.[1]

1. Cf. Sāmavidhāna Br. 1-3 for the above two verses, Bhaṭṭa Sobhākara states that *ṣaḍja* etc, sung together with the *mūrcchanā-s uttara-mandrā* and others resp, ectively cause delight to gods etc.
2. It may be noted that *niṣāda* is regarded as lower than *dhaivata* in this Śikṣā.

1.3

[Excepting this Kaṇḍikā, the Nāradīya Śikṣā is a metrical composition. On this ground this part may be declared as spurious. However, the topic under discussion seems to be in keeping with the thought of its age. The present Kaṇḍikā deals

with the manner of singing that has ten qualities. A parallel to this may be found in the Ṛgveda Prātiśākhya Paṭala XIV which deliberates on the qualities of a good reciter. Similarly, Pāṇinīya Śikṣā (vv 32, 33) refers to the qualities of a good singer. Such statements scattered throughout the allied literature indicate a widespread awareness of the qualities of singing.]

1

The operation of the qualities of singing is tenfold : (i) *rakta* – ' colourful ' (ii) *pūrṇa* – ' complete ' (iii) *alaṅkṛta* – ' embellished ' (iv) *prasanna* – ' distinct ' (or favourable) (v) *vyaktā* – ' manifest ' (vi) *vikruṣṭa* – ' loud ' (vii) *ślakṣṇa* – ' polished ' (viii) *sama* – ' even, smooth ' (ix) *sukumāra* – ' delicate ' (x) *madhura* – ' sweet '.

There,[1] the harmony[2] between the notes of the flute and the lute is said to be *rakta*.[3]

1. *tatra* – among the qualities of singing.
2. *ekībhāva* – see 5. 1 below.
3. Bhaṭṭa Śobhākara holds that even the voice of the singer should harmonize with the flute and the lute.

2

Bridging[1] the gap between notes and the *śrutis* as well as joining the metre, the metrical unit and the syllables produces what is called *pūrṇa*.

1. The statement of Bhaṭṭa Śobhākara '*svaraśrutyoḥ karaṇam pūraṇam* ' seems to be obscure.

3

Alaṅkṛta[1] is that which is in the throat is taken to chest or head.

1. According to Bhaṭṭa Śobhākara the note which is originally in the throat is lowered and taken to the chest or raised and taken to the head.

4

Prasanna[1] stands for doing away with the tremour[2] in a fearless manner.

1. In the days of Saṅgītaratnākara the term *prasanna* was in no way connected with voice production. It came to be linked with movements, facial expression in acting and such peculiarities of exposition.
2. *gadgada*, ' pronouncing a sound with a tightened up throat ' Physiologically the co-ordination of muscles which are helpful and muscles which act in the opposite direction is necessary in every movement. When a set of muscles, helpful to an action is contracted, the other set is expected to be relaxed. When both the sets of muscles contract simultaneously they produce a tension which leads to defects like tremour.

5

Vyakta is the proper manifestation of words,[1] their meanings, bases,[2] modification,[3] additions,[4] disappearance,[5] primary[6] and secondary[7] nominal formations, compounds, roots, indeclinables, prepositions, accents, gender, word-formation,[8] *vārttika-s* (i. e. changes indicated therein) case-meanings, number.

1. *pada* is a form arrived at by adding nominal or verbal termination to bases.
2. *prakṛti* – the original base before it is subjected to addition of terminations and such other accretions.
3. *vikāra* – the changes occurring in a base or an affix caused generally by the addition of suffixes.
4. *āgama* – augment, an element which is added to the base during the formation of a complete word.
5. arriving at a form by dropping out a base or any other word-element.
6. primary nouns and indeclinables formed from verbal roots.
7. a word derived from a substantive.
8. grammatical formations from nominal or radical bases, word-building.
9. *vārttika* – a statement which is as authoritative as the original work to which it is added for the purposes of correction, completion or explanation. Kātyāyana has written *vārttika-s* to the Aṣṭādhyāyī of Pāṇini.

6

Vikruṣṭa is loudly[1] spoken (so that) the various syllables in a word become distinct.

1. *uccaiḥ* (indeclinable) – is not in any way related to the high pitch. It means loudly.

7

Ślakṣṇa is neither fast nor slow. It is a collection[1] of high-pitched prolated (vowel) and a low-pitched prolated (vowel). What is presented with the *tāla* expressed by movements (is called *ślakṣṇa*)

1. *ucca* is a high-pitched note and *nīca* is a low-pitched note. *Pluta* is the prolated vowel having three *mātrā-s*. The *ucca* and the *nīca* are thus connected with the concept of pitch while the *pluta* is connected with the concept of time. Hence, it does not seem proper to regard this as a Dvandva compound since the expression would then mean 'a group of *ucca*, *nīca* and *pluta*'. It would be proper to regard this as a Karmadhāraya compound, making *ucca* and *nīca* the adjectives of *pluta*. Moreover, in the earlier sentence there is a statement about the tempo "neither fast nor slow". In the next sentence there is a statement about *tāla* which also is connected with the concept of time. Hence, this sentence should also be taken to refer to *pluta* rather than making it refer to a totally different concept of pitch. Thus the whole passage is connected with the time-element in music.

8

Sama is connecting the interval (between two notes) at a place[1] where a note is added or taken out.

1. While singing the notes in a sequence, if a note is added in between or is dropped (thus causing a break in the sequence), the singer should sing in such a manner that the break is not noticed.

9

Sukumāra is producing[1] words, sounds and vowels in a gentle manner.

1. *Kuharaṇa – kuhara* is the cavity of the throat. *kuharaṇa*, therefore, means getting the sounds in the throat i. e. producing them. Śobhākara has explained this as the squeezing of the throat which is not acceptable. While defining *prasanna* above it is said that the squeezing of the throat gives rise to tremour.

10

Madhura is rich in quality that arises naturally from pleasant words[1] and sounds.[2]

1. *lalita* means the words and syllables coming from a delightful mouth.

2. *svarabhavopanīta* means rendering them into musical notes, setting them to music. *svabhāvopanītā* is the variant reading available here. According to it this statement means "the words and syllables which are rich in the delightful quality due to the disposition of the singer.

11, 12, 13

Uncertain, fearful, forceful, nasalised, pronounced with a squeezing of the throat,[1] too high-pitched,[2] devoid of proper place,[3] recited with improper accent,[4] tasteless,[5] disjoined,[6] irregularly stressed,[7] bewildered and devoid of rhythm[8] – these are the 14 types of flaws in singing.

1. *kākasvara* – resembling the notes of a crow. The commentator explains it as sqeezing of the throat. Squeezing is contraction of muscles, which gives rise to stammering, doubling.
2. *sirasi gata* – *śiras* is mentioned as the place of the *tāra saptaka*; too high-pitched a sound verging on screaming is a defect.
3. *sthānavivarjita* – there are two connotations of *sthāna* (i) 'point of articulation' which is approached by the articulators like the tongue for producing different sounds of the alphabet. (ii) '*uras*, *kaṇṭha* and *śiras*' mentioned as the places of the three *saptaka-s*. They may be regarded as the resonators. Since the present topic deals with the defects of singing, *sthāna* may be taken to mean the resonators and the expression *sthāna-vivarjita* to mean 'the use of improper resonator' for producing a particular pitch.
4. *visvara-svara* may either mean one of the seven notes or accent like the *udātta*; *visvara* is 'employing the wrong *svara*'.
5. According to the commentator, this defect arises out of a perturbed state of mind.
6. breaking up a word improperly.
7. *viṣamāhata* (*viṣama – āhata*) from $\bar{a}\sqrt{han}$ 'to strike' 'beat' (a drum etc.) *viṣamāhata* 'irregular beats'. This would be linked up with *tāla*, but as the statement about *tāla* follows the author perhaps means '*stress*' indicated by the voice.
8. The commentator explains it as the irregular tempo.

14

The teachers[1] desire the *sama* (type of music) whereas the learned ones desire the separation of words.[2] Women are desirous of sweet (music) and others go in for loud (singing).

1. Those who teach music or *sāmagāna*.

2. *padaccheda* – it makes the meaning clear.

1.4

1

The lustre of *ṣaḍja* is like the petal of (red) lotus. *ṛṣabha* is reddish yellow like the parakeet. *gāndhāra* has got the colour of gold. The lustre of *madhyama* is like that of (white) *Kunda* flower.

2

Pañcama is black, *dhaivata* is known to be yellow. *niṣāda* has got all the colours. These are the colours of the (seven) notes.

3

Pañcama, *madhyama* and *ṣaḍja* are regarded as *brāhmaṇa-s*. Both *ṛṣabha* and *dhaivata* are *kṣatriya*.[1]

1. Consonant notes have been grouped together so far as the castes are concerned.

4

Gāndhāra and *niṣāda* are similar in that they are half *vaiśya*. They have the quality of *śūdra* in the remaining half, as they are fallen.[1] There is no doubt about it.

1. *gāndhāra* is lower than *madhyama* and *niṣāda* is lower than *dhaivata*. Hence they are regarded as fallen.

5

Where in the *madhyamarāga*, *pañcama* together with *dhaivata* struck by *ṣaḍja* arising out of *ṛṣabha* lies low, that *niṣāda* should be known as *ṣāḍava*.

6

If[1] after the cessation of *pañcama*, *gāndhāra* intervenes and *ṛṣabha* accompanies *niṣāda*, that *pañcama* is also of the same type (i. e. *ṣāḍava*).[2]

1. According to the commentator the phrase "in the *Madhyama rāga*" is to be supplied.

7

Domination of *gāndhāra*, departure and arrival of *niṣāda*, weakness of *dhaivata* are the reasons why it is called *madhyama-grāma*.

8

That is pointed out as the *ṣaḍjagrāma* where *niṣāda* is slightly touched, *gāndhāra* is in predominance and *dhaivata* vibrates.

9

Where *kākalī* is connected with intervening note, that is known as the common one. (In that case) the *kaiśika*[1] lies in the *pañcama*.

1. *Kaiśika* – subtle like the hair.

10

If, on all sides, by means of all the notes the *kaiśika* is indicated and established on the *madhyama*, it is *kaiśika-madhyama*.

11

Where a *kākalī* is visible and there is a domination of *pañcama*, Kaśyapa calls it a *kaiśika* arising out of the *madhyama-grāma*.

12

The wise ones know that *ga* stands for music, *dha* for the accompaniment of the players of musical instruments, *va* for the musical instruments. This is the etymology of *gandharva*.

1.5

1

The first note of the *sāma*[1] – singers is known as the *madhyama* of the flute, the second one is the *gāndhāra* (of the flute) and the third one is the *ṛṣabha* (of the flute).[2]

1. The *sāma*-singers were accompanied chiefly by the *vīṇā* and also by the flute. Hence this attempt at showing corresponding notes of the

two. At 1, 3, 2 above one of the qualities of music '*rakta*' has been defined as the harmony between the notes of the flute and the lute. According to Śobhākara even the voice of the singer should harmonize with the flute and the lute. This indicates that both flute and lute were taken as the accompaniments. Moreover, the names of the musical notes like *kruṣṭa*, *prathama* are given in a descending order. This terminology is archaic and it occurs in older Vedic auxiliaries like the Taittirīya Prātiśākhya (xxiii. 16, 17). The descending order agrees with the technique of the flute. The note which is produced by simply blowing into the flute is of the highest pitch, the *kruṣṭa*. The note produced by covering the first hole is the lower one, the *prathama*. Thus the notes produced by covering the holes one by one are in a descending order. Hence the *sāma*-singers accepted that order. With the popularity and spread of the *vīṇā* the ascending order of *ṣaḍja*, *ṛṣabha* etc. was established. However, the necessity of harmonizing the two was felt.

2. The musical notes of the *sāma*-singers are mentioned under the names *prathama* to *saptama*. This terminology seems to be different from *kruṣṭa*, *prathama* etc. Perhaps the *kruṣṭa* is referred to as the first and then in a descending manner the rest of them are referred to upto *saptama*.

2

The fourth note is the *ṣaḍja* (of the flute), the fifth one should be the *dhaivata*. The sixth one should be known as the *niṣāda*, the seventh one is regarded as the *pañcama*.[1]

1. The order of *dhaivata* and *niṣāda* differs from that of the later music.

3

The peacock utters the *ṣaḍja*, the cows begin with the *ṛṣabha*, the sheep and goat (start on) the *gāndhāra*, the *krauñca* utters the *madhyama*.

4

In the flowering season (spring) the cuckoo utters the *pañcama*. The horse utters *dhaivata* (and) the elephant utters *niṣāda*.

5, 6

The *ṣaḍja* originates in the throat while the *ṛṣabha* originates in the head, the *gāndhāra* in the nose while the *madhyama*

(originates) in the chest. The *pañcama* (arises) from the chest, head and throat, *dhaivata* from the forehead. The *niṣāda* arises out of all the joints.[1]

1. The present two verses mention the various places in the human body as the places of origination of the seven notes. This statement does not have a scientific basis. It carries an air of occultism about it.

7

(The *ṣaḍja*) resides in the nose, throat, chest, palate, tongue and teeth. Since it originates in six (places) it is known as *ṣaḍja*.

8

The breath arising from the navel, struck by throat and head, roars like the bull and, hence it is called *ṛṣabha*.

9

The breath arising from the navel,[1] struck by the throat and head[2] (or the topmost part of the throat) becomes the auspicious wind in the nose. For this reason it is called *gāndhāra*.

1. The navel is regarded as the place of *paśyantī vāṇī*.
2. *śiras* is the topmost part, *kaṇṭhaśīrṣa* may be regarded as a *Tatpuruṣa* compound, which then means 'the topmost part of the throat'. Sobhākara has interpreted *śīrṣa* as the nose. Hence, *kaṇṭhaśīrṣa* is to be regarded as the Dvandva compound.

10

The breath arising from the navel, resorting to the chest and the heart, returns to the navel - that great sound acquires *madhyamatva*.

1. If the variant reading *samāhata* is accepted the line may be translated as "having struck at the chest and the heart".

11

The breath arising from the navel is struck at the chest, heart, throat and head, *pañcamatva* is ascribed to it since it stays at five places.

12

Excepting the two notes, *dhaivata* and *niṣāda*, the remaining five notes are known to be originating from five places.

12 (a)

Being established in five places, they occupy all the places.

1. This half-verse does not occur in all the mss. It is also inconsistent with 1. 5. 7 above.

13, 14

The *ṣaḍja* note is sung by Agni, *ṛṣabha* is uttered by Brahmadeva, *gāndhāra* by the Moon; the *madhyama* note is sung by Viṣṇu. The *pāñcama* note is sung by the great Nārada. The *dhaivata* and the *niṣāda* notes are sung by Tumburu.[1]

1. While singing these notes the singer should presume that the respective deities are residing within him.

15

The presiding deity of the first[1] note is Brahma, the same (is the deity) of *ṣaḍja* also – thus say the connoisseurs. Agni is the presiding deity of *ṛṣabha* because of sharp and bright lustre.

1. *ādyamadhyama*.

16

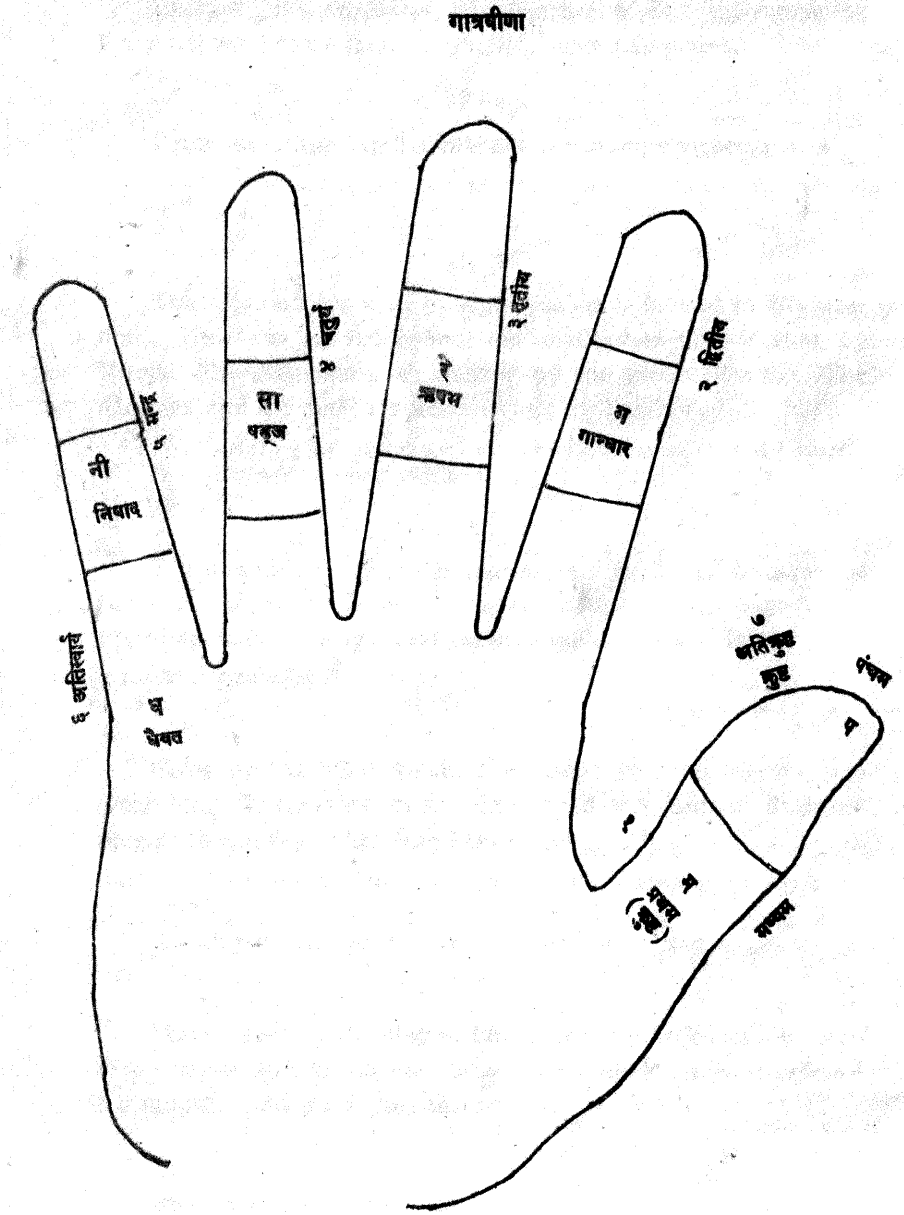
Cows are satisfied when it is sung; for this reason it is *gāndhāra*. There is no doubt that the descendants of Surabhi[1] present themselves when they hear (it).[2]

1. Surabhi is the daughter of Kāmadhenu ' the desire-yielding cow of the gods'.
2. The expression means that Surabhi is the presiding deity of *gāndhāra*.

17

Moon (soma), the king of brahmins is regarded as the presiding deity of *pañcama* also. Because, having acquired a *grāma*,[1] it diminishes and grows like the moon.

1. The *śruti-s* of *pañcama* differ according to the *grāma* – *saḍja* or *madhyama* - in which it occurs. This increase and decrease in the *śruti-s* is compared to the digits of the moon.



18

Since this note supercedes[1] the notes which are previously produced, *dhaivatatva* is ascribed to it

1. *dhaivata* is the highest note in the octave.

19

Since the musical notes sit down[1] (lie low as compared with it) it is called *niṣāda*. Since Āditya is the presiding deity, it overpowers all.

1. *niṣāda* is the highest in the scale. This does not agree with the verse above where *dhaivata* is placed higher than the *niṣāda*.

---

1. 6

1

There are two types of lutes in the musical fraternity: the wooden lute and the *gātraviṇā*.[1] The *gātraviṇā* is meant for *sāma* (music). Listen to its characteristics.

1. *gātra* means a limb. Hence *gātraviṇā* is a limb of the human body serving as a lute. See below.

2

That is *gātraviṇā* by means of which *sāma*-singers sing. It is equipped for the manifestation of notes[1] and is coloured with (i. e. characterised by) fingers and thumb.

1. *vyañjana* means manifestation. The seven musical notes could be indicated on the *gātraviṇā*. (see diagram)

3

The palms placed on the knees should be held close.[1] One should imitate the teacher so that the intellect is prepared to receive knowledge.

1. Fingers touching each others.

4

First, the *oṁkāra* should be employed, then the *vyāhṛti-s*.[1] Thereafter, the muttering of *gāyatrī* stanza, then the practice should begin.

1. *vyāhṛti*, uttering the holy words *bhūḥ bhuvaḥ, svaḥ*.

5, 6

Having[1] stretched out all the fingers, *svaramaṇḍala* should be established on them. One should not touch the thumb with fingers or the fingers with the thumb.[2] The fingers should not be held apart. They should not be touched at the root. They should always be touched at the middle section with the tip of the thumb.[3]

1. These are the various conventions as regards the *gātraviṇā*.
2. The thumb should not be joined to the fingers. A gap between them is desirable. The fingers, however, should be held close to each other.
3. *gātra* is any part of the human body. Here the palm is meant. According to some scholars *gātraviṇā* is the larynx with the vocal cords as the strings. They argue that since *viṇā* produces sound; only that part of the human body which is capable of producing sound could be compared to the *viṇā*. Hence only the larynx is capable of being called the *gātraviṇā*. This view, however, is not supported by the texts. *gātraviṇā* is neither meant to produce musical notes, nor is it meant to be an accompaiment for the *sāma*-music. Its use was restricted to the lessons in *sāma*-singing. The various notes of the musical scale are indicated on the different joints of the fingers (see diagram above). While reciting Sāmaveda, the student produces those notes which are indicated on the *gātraviṇā* by the teacher. The *anukṛti* mentioned in V. 3 above is of this nature. Needless to say that the student also imitated the movements of the fingers of his teacher.

7

In order to indicate the division, one who knows the division, should express the syllable with two *mātrā-s* with the fingers of the left hand,[1] in case they (syllables) are extended by a *mātrā* or two.

1. The right hand is used for the *gātraviṇā*. The left hand is used for indicating the *mātrā*-s.
2. While composing music it is sometimes necessary to add some *mātrās* to the *yoni*-*mantra*. The so-called extended syllables are those, after which such *mātrā*-s are inserted.

8

A *sandhi* should be shown where three lines are noted.[1] It should be known as the *parvan*. The remaining interval (is to be shown) with space.[2]

1. *trirekhā*- a reference to a mode of making the accents. This is an indication that the Vedic literature was put down in writing. In a book where three lines were noticed a *sandhi* was shown through hand-signs while reciting. just as a musical note could be shows on the *gātraviṇā*, the *sandhi* could be shown by some hand-sign.
2. Supply *vinirdiśet* from the second pāda. *antara* is the interval between two *parvan-s*, which also could be shown by hand-signs. The meaning of the second *antara* is made clear by the next verse. If a space of the measure of a barley grain or of a sesamum is left in between the fingers, they indicate the interval between the *parvan-s* of the Sāmaveda and the Ṛgveda respectively.

9

(While indicating the intervals between *parvan*-s) a space of the measure of a barley grain for sāman or of a grain of sesamum for *ṛc* (should be left in between the fingers).[1] The well-established musical notes should be placed on the middle phalanx of the fingers.[2]

1. See note 2 on the previous verse,
2. The various musical notes should be indicated with the tip of the thumb on the middle phalanxes of fingers.

10

The connoisseur should not move any part of the limb.[1] Having held the hands on the lower part that is lightly placed[2] he sits according to the proper order.[3]

1. *aṅga* is a part of the body. Here the *gātraviṇā* i e. the palm. The *avayava* of the palm is the finger which should be held steady when one is not reciting.
2. The part below the waist. While sitting the lower part is lightly placed on the ground. *nyasya* is connected with *hastam* also.
3. Refers to the conventions regarding the order in which the teacher and his students should sit. The explanation of Sobhākara is not acceptable for the reason that in v. 13 below then is an instruction that one of the hands with fingers pointing upwards (*gokarṇa*) should be held in front of the nose,

11

Like the lightning in the clouds appearing like a string passing through beads, as is the case of a boy making arrow, (similar is) this division between the syllables in hiatus.[1]

1. Between the syllables which do not combine in *Sandhi*, there is a short pause (The *mātrā-s* of intervals between the *vivṛittis* are discussed below at 2. 4. 1 – 3 and at the Ṛg Pr. 2. 44) Yet the pause should not amount to a gap. The examples that are given, make this point clear. The streak of lightning joins the various clouds, the string does not allow the beads to fall apart, the arrow-maker goes on making arrows without any break.

12

Just as a tortoise contracts its limbs, one's action and sight (should be withdrawn). Directing the mind, a connoisseur should pronounce syllables after being quiet, calm and fearless.[1]

1. Emphasis on concentration.

13

The palm of the hand should be held in front of the nose, so as to resemble the ear of a cow.[1]

Fixing the gaze on the tip of the palm one should think about the meaning of scriptures.

1. With the fingers held close together, their tips pointing upwards.

14

The syllables should be pronounced simultaneously with the hand and the mouth.[1] They should be concluded in the same manner as they are pronounced.[2]

1. While pronouncing the syllables appropriate movements of the fingers should be made indicating the pitch of syllable on the *gātra-vīṇā*.
2. The tempo of the concluding portion should be uniform with the rest of it.

15

One should not strike too much,[1] one should not squeeze[2] one should not sing too loudly, one should not give rise to tremor.[3] The singing of *sāman-s* should be smooth[4] like the gait of a hawk in the sky.

1. A sudden increase in the volume caused by flurry.
2. Pressing the tongue etc. very hard against the point of articulation.
3. Quivering voice.
4. *Sama* – see 1. 3. 9 above.

16

The *śruti*[1] in a musical note is not visible like the way of a fish which moves in the water or the birds in the sky.

1. *Śruti* – Details about this are given below at 1. 7. 9 ff.

17

The ghee that exists in curds or the fire that exists in the wood is available after putting in some efforts. In the same way the *śruti* in a musical note.

18

(While) going from one musical note to another the joint between the two notes should be indistinct, unbroken and *sama*. It should be made to resemble the faint shade and sunlight.[1]

1. The distinction between these is not clearly visible.

19

The connoisseur should avoid the extsnsions[1] called *anāgata*,[2] *atikrānta*,[3] *vicchinna*,[4] *viṣamāhata*,[5] *tanvat*[6] and *asthitānta*.[7]

1. V. 18 describes the passage from one note to another. It amounts to saying that the listner should not be made aware of the distinction between one note and another. While doing this musician is required to extend a note. Such an extension is likely to be faulty. In the present verse six types of such faults have been mentioned by the author.
2. *anāgata* – 'that which has not arrived'. This defect arises when one arrives at the next note while extending the first one.
3. *atikrānta* – 'skipped over', skipping over an intervening note.
4. *Vicchinna* – 'broken'. This is discussed at length in V. 18 above.
5. *Viṣamāhata* – 'irregular stress'. Rise and fall in the volume while having extensions.
6. *tanvat* – $\sqrt{tan}$, 'to spread'. Allowing a duration of more than three *mātrā-s*.
7. *asthitānta* – 'indefinite terminal'. Ending a note at an indefinite point.

20

The note which deviates from its place, remains beyond its place, is called *visvara* by the singers of *sāman-s* and *virakta* by the players of lute.[1]

...[13]

1. This points to the difference of terminology between the singers of *Sāman-s* and the players of *vīṇā*. *visvara* in a general sense occurs above at 1. 1. 4. The present verse specifies the meaning of the term.

21

For repeating[1] (the texts) the fast tempo, for recitation (at the sacrifice) the medium tempo (and) for the instruction of pupils the slow tempo should be used.

1. *abhyāsa* – literally 'repetition'. Repeating the vedic texts for learning them by heart.

22

The brahmin who has grasped the text and teaches the recitation of the text, should instruct the pupils with hand[1] in accordance with the rules of teaching.

1. making use of the *gātravīṇā*.

1.7

1, 2

The place of *kruṣṭa* is the head, that of *prathama* is in the forehead. (The place) of *dvitīya* is between the eyebrows and (that) of *tṛtīya* is in the ears. The place of *caturtha* is the throat; the tongue is said to be the place of *mandra*. The place of the low *atisvāra* is laid down in the heart.[1]

1. An alternative for *gātravīṇā*. The so-called *sthāna-s* mentioned in this couplet have no role to play in the production of sound. The seven notes may be indicated by touching the respective parts of the body just as it is done on the *gātravīṇā* by touching the respective phalanxes. According to Śobhākara, these are not the places of sound production. They are the places where the notes which are already produced settle down (*avasthiti*).

3, 4

The *kruṣṭa* at the tip of the thumb, the *prathama* on (the plalanx of) the thumb, the *gāndhāra* (*dvitīya*) on the index finger, then (on the middle finger) the *ṛṣabha* (*tṛtīya*), the *ṣaḍja*

(*caturtha*) on the ring finger, the *dhaivata* (*mandra*) on the little finger, below that (below the little finger) the other one i. e. the *niṣāda* (*atisvārya*) should be indicated.[1]

1. This is the arrangement of the various notes on the *gātravīṇā*.

5

Being invariably without a *parva*,[1] without a name[2] and incapable of reduction,[3] (because) it is lower than the *mandra*, it is known as *parisvāra*.[4]

1. *parvan* is the joint of a finger. On the *gātravīṇā*, all the notes except the *atisvārya* or the *parisvāra*, get placed on the *parvan* phalanx. Since this note is placed below the root of the little finger, it is said to be without a *parvan*.
2. In the terminology of *kruṣṭa* etc. this note has no name of its own. It is referred to as 'beyond the *svara*', *atisvārya* or *parisvāra*.
3. The commentator interprets this as the indeclinable, which unfortunately does not seem to suit the context. *avyaya* is one whose *śruti-s* do not get reduced. At 1. 5, 17 the word *nirhrāsa* is used as an antonym of *vṛddhi* and is interpreted as the 'reduction of *śruti-s*' In the present verse '*avyaya*' occurs with reference to the *śruti-s* of the lowest note which cannot further be reduced.
4. *Parisvāra* - 'being around the *svara-s*' i. e. lower in status than the remaining *svara-s*, the lowest note of the scale. The root "*hi*" means 'impel'. *hinu* is the form of the Imperative. This meaning is not suitable to the context. The reading "*hino hi*" seems to be better and, therefore, accepted here in the translation.

6, 7, 8

Gods thrive on the *kruṣṭa*, men on the *prathama*, animals on the *dvitīya*, *Gandharvas* and *Apsaras* on the next (i. e. the *tṛtīya*). Those who are born from eggs and the manes thrive on the *caturtha* note. Ghosts, spirits and demons make a living by the *mandra*. The remaining mobile and immobile world (thrives) on the low *atisvāra*. The entire creation is supported by the notes of the Sāmaveda.

9

One who does not know the distinction between the *śruti-s* viz. *dīptā*, *āyatā*, *karuṇā*, *mṛdu* and *madhyamā* is not recognised as a teacher.

10

There is *dīptā* in *mandra*, *dvitīya* as well as *caturtha*, *atisvāra* and *tṛtīya* but *karuṇā śruti* in the *kruṣṭa*.[1]

1. Sobhākara in his commentary states that the *śruti* of *prathama* is *mṛdu*. However, it is not mentioned in the verse.

11

mṛdu, *madhyā* and *āyatā* are regarded as the additional *śrutis* of *dvitīya*. I shall relate their characteristics separately.

12

When a lower[1] note follows, (the *śruti* of *dvitīya*) gets the quality of *āyatā*; when a contrary[2] (i. e. higher) note follows, it gets the quality of *mṛdutva*; when one's own note[3] follows, it gets the quality of *madhyamatva*. (The *śruti-s*) should be employed after observing that.[4]

1. lower than the *dvitīya* i. e. *tṛtīya* etc.
2. higher than the *dvitīya* i. e. *prathama* and *kruṣṭa*. According to the comm. when *caturtha* follows, *caturtha* is lower than the *tṛtīya*, *vipar. yaya* means contrast. The *viparyaya* of *nīca* is the *ucca* 'the higher note'. Hence it is more reasonable to accept this as a reference to the *prathama* and the *kruṣṭa*.
3. When one *dvitīya* note follows another *dvitīya*.
4. Keeping in view the note that follows.

13

The final *śruti*[1] of the *dvitīya* note that follows a *kruṣṭa*, should be known as *dīptā*. It is regarded as *mṛdu* because of a *prathama*.

1. *Viratā*, 'the final *śruti*' of the *dvitīya* which follows a *prathama*, is known as *mṛdu*.

14

Here itself the final (*śruti*) which arises because of a *caturtha*[1] as well as (because of) a following *mandra*[2] and occurs at the termination of a *sāman*, is the *dīptā*.

1. The construction is parallel to "*prathamena mṛdus smṛtā* in the preceding verse. Hence "*caturthena*" here tends to mean the *caturtha* note which precedes the *dvitīya*.

2. The locative "*mandre*" contrasts with the instrumental "*caturthena*" of the present verse and "*prathamena*" of the preceding verse. Hence in keeping with the usage of the grammarians it is interpreted as the *mandra* note that follows.

15

The *śruti* should not be produced before the end of a note, not even in between the notes. (Similarly) not when a short,[1] a long and a thing called *ghuṭa*[2] follows.

1. Sobhākara has interpreted this to mean that the *śruti* should not be produced in the short and the long syllables but only in the prolated ones. He has interpreted the words in the locative case to mean location. This does not seem to harmonize with the trend of the verse. In the translation given above the words in locative are interpreted according to the Pāṇinian dictum : *tasminniti nirdiṣṭe purvasya*.
2. *ghuṭa* – see next verse.

16

A thing known as the *ghuṭa* occurs at five places viz. the two types of *gati-s*[1], the *sandhi* of the final of an inflected word[2] with the fricatives.

1. The *i* – sound being converted into *ā* – *i* sound and the *u* – sound into *ā*–*u* sound are regarded as the two *gati–s*.
2. In his Vivaraṇa-prakāśa Shri Narayanswami Dikshit refers to the three varieties of word–finals which combine into *sandhi* with the fricatives – those occurring at the end of a *pāda* 'metrical unit, those occurring at the end of the *ardharca* 'half–verse' and those occurring at the end of a *ṛc* or a *sāman*. The last two are not acceptable as the word-finals since the end of a half-verse do not combine into *sandhi* with the following words. Besides, the text reads as *padānta* and not *pādānta*. Out of the four fricatives *ś*, *ṣ*, *s* and *h*, the last one is regarded as a voiced sound as far as the *sandhi* is concerned. The remaining three form a group by themselves, being voiceless. Consonants and the *visarga* which stand as the final sounds of inflected words combine in *sandhi* with the following *ś*, *ṣ*, and *s*. Hence the *sandhi* occasioned by these three fricatives within a *pāda* or an *ardharca* are the remaining varieties of *ghuṭa* meant by the author.

17

The interval between notes[1], finals, short (syllables), long (syllables) and the *ghuṭa* – all these without exception should be

expressed by *śruti*-like notes[2] when they are in the place of a musical note.

1. The intervening *śruti-s*.
2. This refers to the shifting of the *svara* from its original *śruti* to another as mentioned in V. 12 above.

18

It should be known that there is *diptā* in the *udātta* and it is known that *dīptā* is there in the *svarita*. *mṛdu* is known to be in the *anudātta*. This is the excellence of the *śruti-s* in the Gandharva[1] (Music).

1. Here perhaps the word *gandharvagāna* means *sāmagāna* as is evident from the words of Śobhākara with which he introduces v. 1. 4. 12 "*Sāmasvarādhigamaḥ samyak bhavatīti nirvacane*". The verse itself gives derivation of *gandharva* music.

19

Udātta, anudātta, similarly *svarita, pracaya* and *nighāta*[1] are the five varieties of accents.

1. *nighāta* means low-pitched. The *anudātta* level is usually known as the *nighāta*. According to Śobhākara, the *svarita* which is lowered before the following *pracaya* is called *nighāta*.

——

1. 8

In the preceding sections the *svara*-s of the Ṛgveda and the Yajurveda were discussed as auxiliary to those of the Sāmaveda. Hereafter, the *svara*-s of the Ārcika portion of the Sāmaveda will be the main topic of discussion.

The number of the Rv. *svara*-s varies from seven to three according to the different works. Thus Patañjali believes that there were seven *svara*-s, which are referred to by him as - *udātta, udāttatara, anudātta, anudāttatara, svarita, udātta* forming a part of *svarita*, differing from the other *udātta*-s, *ekaśruti*. (Pat. Mbh. 1. 2. 33). It may be added here that the Taitt. Pr. (23. 14) also mentions 7 *svara*-s as *kruṣṭa, prathama, dvitīya, tṛtīya,*

caturtha, mandra and *atisvārya*, whereas the present work refers to the seven *svara*-s useful for singing the Sāmaveda either under the same names or as *ṣaḍja, ṛṣabha, gāndhāra, madhyama, pañcama, dhaivata* and *niṣāda*.

Our work also refers to the fivefold division of the *svara*-s at 1. 7. 19 above as *udātta, anudātta, svarita, pracita* and *nighāta*. Of these, *pracita* or *pracaya* is another name of *ekaśruti*, whereas *nighāta* is the same as *anudātta*. However, *nighāta* is differentiated from *anudātta* as the last one of the *pracayas* that precedes an *udātta* and retains its *anudātta* nature. It is also called *anudāttatara* in the Aṣṭādhyāyī (1. 2. 40). It is obvious that the author of Nār. Ś. believes in RV having only three *svara*-s. This is made clear by the opening verse of the 8th Kaṇḍikā of Pt. I.

The Ṛgvedic accent is a free musical accent forming an integral part of the word. It preserves in the *udātta*, the nature and place of the principal IE accent mostly in its primitive function. Being a part of the phonemic make-up of the word it is used to distinguish between the otherwise identical units like I) the action nouns and the agent nouns, II) between the genders of the words formed with the same suffix e. g. *nábhas* (n) *uṣàs* (f), III) between the meanings of homophonous words e. g. *bràhman*, (hymn), *bràhman* (priest). The pitch distinction and the use of so many musical notes belong to the field of recitation practices.

1

Hereafter, I shall state the three *svara*-s of the collection of Ṛk-s[1] - *udātta*,[2] *anudātta* and the third *svara* is *svarita*.

1. *ārcika* – is a collection of ṛk-s and refers to the hymns of the Ṛgveda incorporated into the Sāmaveda and divided into Pūrvārcika and Uttarārcika.
2. *udātta* etc. see Introduction.

2

(When) that which is called *udātta*, comes after *svarita*,[1] it is called *pracaya* by the experts. Here, it is not a different *svara*.

1. Generally in such situations a *kampa* arises.

3

Svarita is known to be of two[1] varieties, *varṇa-svāra*[2] and *atītasvāra*.[3] The syllable has one *mātrā*[4] only but becomes long after the pronunciation.[5]

1. The two varieties discussed here are the independent (*jātya*) and dependent (arising out of the preceding *udātta*).

2. *Varṇa* is the syllable or vowel and *svāra* is a synonym of *svarita*, quite often used in the Prātiśākhya and Śikṣā literature for metrical convenience. This term may hence be interpreted to mean a *svarita* which belongs permanently to the syllable.

3. *atītasvāra* – is the *svarita* accent which is beyond i. e. comes after another accent, thus being dependent on the earlier *udātta* out of which it originates.

4. This line is cryptic. *mātrika* or *matraka* (which is more common) has reference to the time taken to pronounce the letter, rather than to the prosodial feature. The presence of particle *tu* indicates a contrast between *mātrika* and *dīrgha*, the two adjectives qualifying *varṇa*. *mātrika* thus comes to mean *laghu* or 'having a single *mātrā*'.

5. The syllable which is short, becomes long i. e. has two *mātrā*-s after being pronounced. This is a reference to the way in which the *svarita* was recited (See 2. 3. 7 below).

4

The *svara*[1] is to be recognised as sevenfold[2] because of the perception of proof; which variety may occur at which place is to be ascertained from the (nature of the) word[3] itself.

1. *Svāra* is here a synonym of *svara*.

2. Cf. Patañjali-. Mbh. 1. 2. 33 referred to above, also Taitt. Pr. 23. 14 where the *svara*-s are named as *kruṣṭa*, *prathama*, *dvitīya*, *tṛtīya*, *caturtha*. *mandra* and *atisvārya*. The same list occurs at 1. 1. 12 above. The terminology of the present work occurs at 1. 2. 4 above.

3. *pada* is an inflected form. Since the accent depends upon factors like grammatical form, meaning, position of a word in the sentence or metrical unit, the exact nature of an accent could be known from the word itself.

5

The seven *svara*-s should be uttered in a manner pleasing[1] to the ears. The teachers, who long for the good of sons and students, have laid down this rule.

1. *dakṣiṇa* – refers to to the ten good qualities of singing mentioned in 1. 3 above. In the commentary *dakṣiṇam* is construed with *śravaṇam* and taken to mean the right ear. The reason for making a special mention of the right ear is that the right side is regarded as important.

6

It is not higher than the high[1] note; similarly not lower than the low note. When the term *svāra* is used in the sense of a particular *svara*[2] (i. e. *svarita*), what is the *sthāna* of *svāra* (*svarita*).

1. This and the next verse try to fix the pitch of *svarita*. *ucca* and *nīca* are used by Pāṇini (1 2. 29–30) to describe *udātta* and *anudātta* respectively. The earlier portion of the present work does not use the terminology for *udātta* and *anudātta* accents. Similarly the word *vaisvarya* being used as the name of an accent goes against the terminology of Nār. Ś. where *visvara* is defined (1. 6. 20) as a *svara*, recited in a wrong pitch. This is an indication of these verses (no. 6 and 7) being interpolated in the post-Pāṇinian period. An additional piece of evidence for their spurious character is furnished by v. 8 below which seems to be a logical sequel to v. 5 which makes statement about the seven *svara*-s.

2. *vaisvarya* : an abstract Noun formed from *visvara* in the sense of *svaraviśeṣa*, 'a particular *svara*', referring to *svarita* (see under v. 3 above).

7

The *śruti*[1] between high and low that is known as *sādhāraṇa*[2] is known to be *svāra* (*svarita*) in the terminology of *svara*-s by those who are familiar with recitation.[3]

1. *Śruti* is a division of the octave. The octave consists of 22 *śrutis*.

2. *sādhāraṇa* : occupying a middle position between two extremes.

3. *śaikṣika* - one who teaches *śikṣā*, recitation of the Vedic texts.

8

Niṣāda and *gāndhāra* (originate)[1] in the *udātta*, while, *ṛṣabha* and *dhaivata* (originate) in the *anudātta*. *Ṣaḍja, madhyama* and *pañcama* - these have their origin in the *svarita*.

1. A verb like *pra + bhū* is supplied here on the basis of *prabhava* in the next hemistich.

The meaning may appear somewhat obscure. However, one may take hint from the mention of *ārcika* in v. 1 of this Kaṇḍikā. The collection of Ṛgvedic hymns, which had only three *svara*-s was set to the Sāma music. In the process *niṣāda* and *gāndhāra* replaced *udātta*, *ṛṣabha* and *dhaivata* replaced *anudātta* while *ṣaḍja, madhyama* and *pañcama* replaced *svarita*. To put it in the words of our author *niṣāda* and *gāndhāra* of the Sāmavedic music could be traced to the *udātta* of the original text.

9

Where there is an *ūṣman*[1] followed by *k* or *kh*, originating from the root of the tongue, that should be regarded as a *mātrā*,[2] although by nature it is a *kalā*.[3]

1. *ūṣman* - There are eight types of *ūṣman* enlisted in the Prātiśākhyas. (See Ṛg. Pr. 1). Here the *jihvāmūlīya* variety of the *visarga* is referred to.
2. *mātrā* – metrical unit, time taken for pronouncing a short vowel.
3. *kalā* – is s portion of the whole syllable. The *jihvāmūlīya* is a part of a syllable but is given the status of a full *mātrā*.

10

jātya[1], *kṣaipra*,[2] *abhinihita*,[3] *tairovyañjana*,[4] *tirovirāma*,[5] *praślīṣṭa*[6] (are varieties of *svāra* or *svarita*), the seventh being the *pādavṛtta*.[7]

1. *jātya* – natural i. e. the independent *svarita*, which belongs permanently to á word, irrespective of its position in the text.
2. *kṣaipra* – this is the name of a *sandhi* where *i/u* and a dissimilar vowel combine into *y/v*. If the preceding *i/u* is *udātta* and the following vowel is *anudātta*, the resulting *y/v* get *svarita* which is *kṣaipra*.
3. *abhinihita* – also a name of *sandhi* where the following *a* gets absorbed in the preceding *e/o*. If the *e/o* is *udātta* and the following *a* is *anudātta*, the resulting letter gets *svarita* which is known as *abhinihita*.

4. *tairovyañjana* – This is a variety of the *svarita* which is the substitute for an *anudātta* preceded by an *udātta*. When the following *anudātta* syllable is made up of a consonant+vowel, the resulting *svarita* is known as *tairovyañjana*. In view of the maxim " *svaravidhau vyañjanam-avidyamānavad bhavati* "; the consonant is as good as non-existent when rules about accents are laid down. Thus e. g. in *iḍe*, the vowel *e* which was originally *anudātta* is separated from the *udātta i* by the consonant *ḍ*, so that *e* need not change to *svarita*. As the consonant is regarded as a non-entity (*tirobhāva*) in the vowel rules, the *e* gets a *svarita* and is called *tairovyañjana*.
5. *tirovirāma* – This refers to the accent of compounds as shown in the Padapāṭha. In certain cases where a compound is followed by *iti* and the members of the compound are shown separated by an *avagraha* after *iti*, the reciter pauses for a while at the *avagraha*. The pause is called *virāma* and the *svarita* which immediately follows *virāma* is known as *tirovirāma*.
6. *praślīṣṭa* – This also is the name of a *sandhi* where one vowel combines with another. Out of the several resulting combinations, which are treated differently in different texts, one viz. *i + i=ī* is in majoriy of cases regarded as a ground for the *praślīṣṭa svarita*, if the preceding *i* is *udātta* and the succeeding one is *anudātta*.
7. *pādavṛtta* – In this variety the last syllable of the earlier word which is *udātta* causes the first letter of the next word to change to *svarita*. Further, no *sandhi* takes place between the two words. The absence of *sandhi* (hiatus) is known as *vivṛtti* or *padavṛtti*. Hence the name *vaivṛtta* or *pādavṛtta* e. g. " सत्यानृते अव पश्यन् ".

11

I[1] shall separately deal with the characteristics of the *svara*-s already mentioned, in the proper order and also the illustration.

1. This introduces the subject matter of the next Kaṇḍikā.

II. 1

1

The syllable with *y* or even *v*[1] may be a *svarita*. If there is no *udātta* preceding it, that may be called a *jātya*[2] *svarita*.

1. *savam - vakāreṇa sahitam*, with letter *v*.
2. *jātya* – is natural (literally, belonging from birth), It belongs permanently to a word as a result of the grammatical process which goes

to form the word e. g. the formation of *vidathyà* (adj) from the word *vidatha* (n), the final *y* of *vidathya* gets a *svarita* accent because of the grammatical modification and will permanently belong to it. Another peculiarity of this *svarita* is that it occupies the important position of an *udātta*. Normally, every word has at least one *udātta* in it. But words with a *jātya-svarita* do not have any *udātta* in them.

2

The *udātta* syllables *i* and *u* followed by an *anudātta* syllable change to *y* or *v* at places,[1] that is invariably a characteristic of *kṣaipra* (*svarita*).

1. *kṣaipra* - Those instances where the following *anudātta* is dissimilar vowel and gives rise to a *kṣaipra sandhi* (see under v. 1. 8. 10 above) e. g. *śruṣṭī + agne = śruṣṭyagne* and *vīḍu + aṅgaḥ = vīḍvaṅgaḥ*.

3

The (vowel) *a* which is placed beside[1] *udātta e* and *o* where the *a* drops out, that is known to be *abhinihita* (*svarita*).

1. *Nihita*, 'placed' is not quite suitable to the context. *nihata* is a better reading. The word is used as a synonym of *anudātta*, so that the verse means where an *anudātta a* is combined with *udātta e* or *o* and is dropped out i. e. absorbed in *e* or *o* - the resulting syllable gets an *abhinihita svarita* e. g. *te + āmanvata = te'manvata*.

4

In the Vedic texts whatever is preceded by *udātta* may become *svarita*,[1] all this, a majority of *svarita*-s[2] is called *tairovyañjana*.

1. This is the dependent *svarita*, so called because of its dependence on the preceding *udātta*.
2. The construction is somewhat clumsy. *eṣa sarvaḥ*, 'all this' i. e. the dependent variety of *svarita* is *bahusvāraḥ* 'numerous *svarita*' i. e. a majority of *svarita*-s is of this type and *bahusvāraḥ* is to be construed for a second time with *tairovyañjana* (for explanation of this word see under 1. 8, 10 above).

5

Where the *svarita* comes after an *avagraha*[1] and is contiguous (to it), it may be known as *tirovirāma* if the *avagraha*[2] (i. e. the syllable after which a separation is done) itself is *udātta*.

1. *avagraha* is separation of the component parts of a compound. This is done only in the Padapāṭha. For details see under 1. 8. 10 above.
2. Here the word *avagraha* is used in the sense of that syllable after which the separation occurs. Since in a compound a *svarita* invariably follows an *udātta*, the word *yadi*, showing a condition is redundant e. g. 'विष्कभिते'

6

Where a short[1] *udātta i* is seen to join a short *anudātta i* (the resulting *svarita*) should be known as *praśliṣṭa*.

1. Out of the several varieties of a *praśliṣṭa sandhi* only one viz. a combination of two short i-s gets the *svarita* accent according to the view of the present author e. g. 'अधा हीन्द्र'

7

Where there is a hiatus in the Saṁhitā and *svarita* in the vowel (which follows the hiatus), it is scientifically characterised as the *pādāntavṛtta*[1] *svarita*.

1. *pādavṛtta* and *vaivṛtta* are synonyms of *pādāntavṛtta* (see on 1. 8, 10 above).

8

The *svarita* in *sajātyèna* is *jātya*, in *śruṣṭyagne* it is called *kṣaipra*, *té 'manvanta* is *abhinihita*, *ūtayè* is *tairovyañjana*.

9

viṣkàbhite is *tirovirāma*, *hìndragirvaṇaḥ* is *praśliṣṭa*, *ka ìm veda* is *pādavṛtta*. All these are the seven *svarita*-s.[1]

1. vv. 8 and 9 give examples of the seven varieties of *svarita*.

10

The syllable which acquires the properties of *svarita*[1] even before a syllable which is *udātta*[2] is said to be the characteristic of *svarita*-s except those of the class of *jātya*.

1. The verbal forms *svarati* and *svaryate* are used at 2. 3. 4 and 2. 3 6 below in place of the noun *svarita*. See olso Pāt. Mbh. 1. 2. 48 where the form *svarayiṣyate* occurs.

2. *ucca* – earlier *udātta* is referred to as *ucca*, 'having a high pitch'.

11

The first four (varieties of) *svarita* nurture *kampa*[1] according to the science, when followed by an *udātta* or a *svara* which has low tone as one of its components.[2] In that *juhvogniḥ* is an example.

1. *Kampa* (vibration) is a technical term. The *svarita* accent whose first half is *udātta* and the second half *anudātta* and the *udātta* accent itself, when they follow the four varieties of *svarita*, give rise to vibrataion since the sequence of *svaras* in either case would be –

   svarita (4 types) uttered as

   | ½ *udātta* + ½ *anudātta* | + *udātta* or *svarita*

   | ½ *udātta* + ½ *anudātta* giving rise to the sequence

   udātta + *anudātta* + *udātta* i. e. high → low → high.

   In the recitative practice one or two *anudātta mātrā*-s are inserted between the preceding *svarita* and the following *udātta/svartta*. If the preceding *svarita* is short, one *anudātta mātrā* is inserted, if it is long, two *anudātta mātrā-s* are inserted; these *mātrās* are indicated by figures 1 and 3 respectively. While marking the accent if the *svarita* is already long, it is marked with a horizontal stroke below the letter i. e. like the usual *anudātta* while the figures 1 and 3 are marked both as *svarita* (a vertical stroke above) and *anudātta* (a horizontal storke below).

2. *ekanīca* – the *svarita* accent which is partly *nīca* or *anudātta* is referred to by this epithet.

II. 2

1

When the preceding word ends in short *i* and a short *u* stands next, the wise one should know it as *hrasvakampa*.[1] There is no doubt about this.

1. *hrasva*, the short *kampa* follows a short vowel, when only one *mātrā* is added to facilitate transition from the earlier *svarita* to the following *udātta*.

2

When a word ends in *i* and a long *ū*[1] in the next word, it should be known as a *dīrgha-kampa*.[2] The example is *śagdhyū ṣu*.

1. The expression *ukāradve*, literally two short *ukāra*-s, is equivalent to a long *ukāra*.

2. *dīrgha*, the long *kampa* follows a long vowel or diphthong, when two *mātrā*-s are added between *svarita* and *udātta*.

3

Three *kampa*-s should be known as long[1] and also those which are seen in diphthongs[2], – *manvā*, *pathyā* and *na indrābhyā* – (are examples of long *kampa*-s referred to). The remaining ones are known to be short.

1. *jātya* and *kṣaipra svarita*-s followed by *udātta* are regarded long even though they are short. The same practice is followed in the *Kāṇva* and *Kāpiṣṭhalakaṭha* Saṁhitās of the Yajurveda. The examples given in the second half of the verse throw light on the exact signification of *trayaḥ* in the first half. *manvā* is extracted from *bhadrā vastrā sam anvā* (*anu* + *ā*) *vasānaḥ*, *pathyā* is from *ṛtasya pathyā anu*; *indrābhyā* is from *mā na indra abhyā* (*abhi* + *ā*) *diśaḥ*.

2. *sandhyakṣara* is a technical term for the diphthongs (RV. Pr. I).

4

If there is an *anudātta* following more than one *udātta* and if it is also followed by an *udātta*, it may be known as *śivaka*.[1]

1. the reading शिवकं तं is preferred to शिवकंपं. The term *śivaka* is coined after the three-eyed god Śiva. Traditionally, at such places the reciter indicated the sequence *udātta* - *udātta* - *anudātta* - *udātta* with three fingers either a) thumb, index finger and the middle finger or b) index, middle and the ring fingers, two of which were positioned in front of the remaining one, thus giving a semblance of three eyes of Śiva. This is a term which applies to *udātta* and not to *svarita* (see next verse).

5

Where there are *udātta* syllables from two upwards followed by an *anudātta*[1] and an *udātta*[2], there the learned ones recognise it as *udātta*.[3]

1. *nīca* - meaning lower pitch i. e. *anudātta* syllable.
2. *ucca* - meaning higher pitch i. e. *udātta* syllable.
3. *tatra* - evidently the *anudātta* falling in between *dviprabhṛtīni udāttāni* and another *udātta*. In such situation experts recognised an *udātta*. i. e. the *anudātta* was looked upon i. e. recited as an *udātta*. The earlier verse gives it the appellation of *śivaka*.

6

Nowhere do we get an occurrence of gemination[1] of *r*-sound or *h*- or *h*-sound, not even in the second or fourth of classed[2] consonants.

1. *dvirbhāva* is also commonly known as *krama* in the Prātiśākhya-s. The gemination takes place in the case of one of the consonants occurring in a cluster e. g. *bhakta* is pronounced as *bhak-kta* where *k* of the consonant cluster *kt* is doubled or geminated for closing the earlier syllable *bha*. This *dvirbhāva* or *krama* plays an important role in the syllabic division.
2. *varga* - The 5 classes of mutes, which have 5 consonants each. The second and fourth members of each class are aspirated. They are *kh*; *ch*, *ṭh*, *th*, *ph* and *gh*, *jh*, *ḍh*, *dh*, *bh* respectively.

7

(If there is a situation for gemination) the fourth ones (in the classified series) should be joined to the third and the second to the first.[1] The first, last and middle should be geminated[2] with themselves only.

1. The preceding verse prevents the gemination of 2nd and 4th letters of classified consonants. Here a rule is laid down for situations like consonants clusters beginning with aspirated mutes, where gemination is expected. In such cases, it is said that the unaspirated counterpart should be inserted before the sound.
2. *pīḍayet* – pressing the articulator against the place of articulation, which results in gemination.

8

If any mute which is not the last one[1] precedes and the last mute[2] follows, then in between them there is a *yama*[3] which is homogenous with the earlier sound,

1. *anantya* – a reference to the classified series of consonants in which the last one is always a nasal, hence *anantya* is a mute which is non-nasal.
2. *antya* – is the nasal mute.
3. *yama* – is a technical term for a variety of geminates which form a nasalised transition from the earlier mute to the following nasal e. g. *agni* to be pronounced as *aggn̄i*, where the 2nd nasalised *g̃* is a *yama*.

9

The *yama*-s turn away, like travellers[2] who come across a thief,[3] having seen the last ones[4] of the classified series compounded with *ś*, *ṣ*, *s*, or even the semi-vowels.

1. A reference to cases where *yama*-s do not occur. This is presented in a metaphorical way.
2. Comparision of *yamas* with travellers who run away at the sight of a thief.
3. *ādeśika* – thief or wayfarer, (lit.) one who does not have a country to stay in.
4. *vargāntya* – the nasals which stand at the end of the series of mutes of a particular class.

10

(In the Saṁhitā if we get) a combination of third and fourth of the classified series, (while turning it into Padapāṭha) the latter *pada* begins with the fourth and (if we get) two letters - one being the third and a *h*, the latter *pada* begins with *h*.[1]

1. The statement is cryptic.
1. *dvau tṛtīyau* – the suggested emendment is *dvau tṛtīyo hakāraśca* meaning the two i. e. a combination of *tṛtīya* and *hakāra*, for, a combination of two *tṛtīya-s* and a *hakāra* would reduce the *hakāra* to the homophonous aspirate, thus leaving no distinction between itself and the occurennce mentioned in *ab* above.

11

Out of nasalised sounds, *upadhmānīya*[1] and *jihvāmūlīya*, no sound is geminated anywhere. If *r* and *h* are compounded as preceding ones in a cluster,[2] even then a gemination occurs in the sound which succeeds in the cluster.

1. *upadhmāmūla* – is a short form for *upadhmānīya* and *jihvāmūla*, which are varieties of the *visarga* occurring before a labial and a velar sound respectively.
2. When *r* and *h* occur as the first members of a cluster, instead of the expected gemination of the first member, there occurs the gemination of second member e. g. *arka* recited as *ark-ka* and *brahma* recited as *brahm–ma*.

13[1]

Where at the end of a word a consonant is seen (the same consonant) in *sandhi* with another, it should be known as a part of the earlier (syllable). The consonant by which a word begins is a part of the following syllable.

1. This verse is not numbered in Mysore edn. It appears as no. 13 in (BORI). Sobhākara does not comment upon it. For No. 12 see below.

12

When there is a *svarita* accent on a cluster, in the raising and lowering (of pitch) the earlier portion (of the cluster) should be grouped with preceding syllable[1] (and the accent itself) be placed at the beginning of the following syllable.

1. The remark of Śobhākara " *pūrvāṅgam ādau nīce ca ucce ca kṛtvā* " is unwarranted. The rise and fall of voice involved in the pronunciation of the *svarita* can be associated with the vowel portion which is *parāṅga*. The *pūrvāṅga* being a consonant does not entertain *ucca* and *nīca*. Vide v. 14 below.

14

Out of a cluster, the later element receives the *svarita* accent. The later element is the hero[1] of the cluster. Because, of a syllable characterised by cluster, the earlier sound is without vowel.[2]

1. *nāyaka* ' hero ' in the sense of a prominent element.
2. Vide note 1 on v. 2. 2. 12 above.

15

The *anusvāra*,[1] (a consonant) occurring at the end of a word, a sound arising out of *kṛama*[2] related to the subsequent sound, *svarabhakti*[3] and the *r*-sound[4] - all these are parts of the preceding syllable.

1. a nasal sound, always following a vowel.
2. see note 1 under v. 6 above. The homophonous sound inserted between the two sounds of a cluster belongs to the earlier vowel. The Prātiśākhya-s and Śikṣā-s are divided on - whether the *kramaja* belongs to the earlier vowel or the following one.
3. *svarabhakti* is a short vowel inserted between a *r* or *l* sound and the following fricative or aspirate. For a detailed discussion of the *mātrā* of a *svarabhakti* see RV. Pr. 6. 14.
4. The *r*–sound referred to is the allophone of *visarga*, i. e. instances where *visarga* changes to *r*.

16

At[1] the beginning of a hemistich,[2] at the beginning of a word, in a consonant cluster, or after an *avagraha*, (*y*) is to be known as *yy*[3], the rest is known as *y*.

1. The pronunciation of the semivowels *y* and *v* in different positions is specially treated by the various Śikṣā-s. In the Yājñavalkyaśikṣā an identical verse occurs (v. 150), the only difference being that instead of *yy–śabda* we get *ja-śabda*. Our Śikṣā is silent about *v*. Perhaps some verses are lost.
2. hemistich or *pāda* is a metrical unit.
3. *yy*, the doubling of *y* is known as the heavy, *guru* (see v. 18 below) pronunciation explained as ' pronounced with great obstruction. ' Varma* concludes that this was due to the tendency of speakers to maintain and intensify plosion in the initial position. It is easier to maintain the stronger breath-force for a plosive in the initial than in the succeeding positions.

17

Even at the beginning of a word and when standing at the end of a cluster which is undivided, *ay* is substituted for *y-s*, except when (*y-s*, are) not combined wirh *r*, *h* and *ṛ*.

18

The *y* which is combined with itself is to be known as heavy, the one with a nasalised vowel and the foremost one (in a

*Siddheshwar Varma : Critical studies in the phonetic observation of Indian grammarians, London, 1929. p. 132.

word) is distinct. The remaining one is light including one in the *mantra* "*adhrigu*"[1] etc. The *y* standing at the beginning of a geminate is indistinct.

1. This *mantra* occurs at RV 8. 22. 11, beginning "*yad adhrīgāvo adhrigā*". The opening *y* is said to be light. The reference to this *mantra* is given as an exception, thereby implying that the *y*-s standing in the same position (beginning of a word and a hemistich) are not light but pronounced as *guru* as in *yy*, as explained at the beginning of the present verse.

II. 3

1

In[1] the Padapāṭha, what is *udātta* is *udātta*, what is *svarita*, becomes *anudātta*, what is *anudātta* is surely *anudātta*, that which is in the *pracaya* is also *anudātta*.

1. A statement of the changes in marking the accents in the Padapāṭha.

2

The[1] words *ayam* (Pa. 1. 7. 5), *agniḥ* (Pa 1. 1. 4), *sutaḥ* (Ua 10. 6), *mitram huve* (Ua 4. 6), *idam vaso* (Pa 2. 3. 10), *vayam indra* (Pa 2. 4. 8), *ayā soma* (Pa 5. 2. 11), *vahāḥ priyam mitram* (Pa 1. 4. 1), *ghṛtam duhate* (Pa 2. 10. 3), *vittam me* (Pa 5. 3. 9) and *abhi priyāṇi* (Pa 6. 7. 1) begin with *anudātta* pitch.

1. Prātiśākhya-s and the contemporary literature make use of the method of enumeration i. e. stating a rule by enumerating the cases. In this the RV. Pr. seems to be superb in that it does not leave out any instance of the rule under discussion. However, general observation on the rule precedes and is followed by its cases and then the exceptions. Here the discussion about words beginning with *anudātta*-accent is missing. Probably there is a gap in the text.

3

The[1] word *arka* in its various occurrences, similarly *suta*, *yajña*, *kalaśa*, *śata* together with *pavitra* (in their various occurrences) the *śruti*[2] begins on the *anudātta* accent.

1. This is a continuation of the list given in the preceding stanza.
2. *Śruti* – sacred text or its portion.

4

In the various occurrences of *hari*, *varuṇa*, *vareṇya*, *dhārā* and *puruṣa*, the *r*-sound gets the *svarita* accent. *viśvānara* gets *svarita* on the *n*-sound. The rest of the occurrences of *nara* get *svarita* on the *r*-sound.

5

In[1] two occurrences of *varuṇa*, the *v*-sounds get the *svarita* accent i. e. in "*uduttamam*" "*tvam varuṇa*" and the *dhā* of *urudhāra* in "*urudhāreva dohate*" get the *svarita*.

1. These are exceptions to generalisation made in v. 4 above.

6

The syllable which gets the *svarita* has either one *mātrā* or two *mātrā-s*.[1] The initial half *mātrā*[2] of it (is high-pitched) while the rest follows.[3]

1. *mātrā* is the unit of time taken for the pronunciation of a syllable. Its duration is defined in v. 8 below.
2. While reciting the *svarita* even the short syllable having one *mātrā* is to be made long i. e. as having two *mātrā-s* (see next verse) so that every *svarita* has two *mātrā-s*. Out of the two, the initial one-half *mātrā* is pronounced at a higher pitch (see Pāṇ. 1. 2. 32). Our text is vague on this point and simply makes a distinction between the first $\frac{1}{2}$ *mātrā* and the remaining $1\frac{1}{2}$ *mātrā-s*.

   The commentary is also obscure as it obviously supplies *pūrvāngam*, making the initial $\frac{1}{2}$ *mātrā* a part of the earlier accent. The insertion of *pūrvāngam* is unwarranted unless we postulate an earlier verse containing the word, but is missing in our text. *purvāngam* implies that in the case of a dependent *svarita* the one-half *mātrā* is *udātta* as it is always preceded by an *udātta*. In the case of an independent *svarita* it is *anudātta*, being preceded by an *anudātta* syllable. In a word having an independent *svarita*, there is no *udātta* accent. Hence the independent *svarita* is generally preceded by an *anudātta* syllable.

3. *parataḥ* – what follows i. e. the terminal $1\frac{1}{2}$ *mātrā* becomes homogeneous with the following accent.

7

When a *svarita* is (one of the varieties called) *kampa*,[1] *utsvarita*,[2] *abhigīta*[3] or *hrasvakarṣaṇa*[4] and is short, it should be made like the long.

1. *Kampa*– vide 2. 1. 11 above.
2. *utsvarita*– a *svarita* which follows an *anudātta* cf. *nīcāduparisthita* in the comm. (*caturthādi mandrāntam* ?)
3. *abhigīta*– (*dvitīyādiḥ prathamāntam*) Raising the voice from *dvitīya* to *prathama*. This process is opposite to *utsvarita* in which the voice is lowered from *caturtha* to *mandra*.
4. This is obscure.
5. *dīrghavat*– like the long syllable which takes two *mātrā*-s.

8

The *mātrā* should be of the duration of a wink. According to others – of the duration of lightning. The opinion of Soma-śarman[1] is that it should be in fitness with the *svara-s* of the *ṛks*.

1. The grouping of the individual syllables into short, long and extra-long was done on the basis of duration. Since individual syllables were segments of larger utterances like sentences or the *ṛk*-verses, the fixing of their quantity was done in the context of *ṛk*-verses etc. From the point of view of duration (*vṛtti*) the larger units of speech were divided into three kinds – quick (*druta*), intermediate (*madhya*) and slow (*vilambita*). The duration of the *mātrā* was naturally fixed according to the *vṛtti* of which it forms a part.

9

In a compound separation[1] should be done (between the *pada-s*). The *pada* should be (ascertained) in accordance with the *Saṁhitā* text. The syllable after which an *iti*[2] is put is known to be the end of that *pada* (inflected form).

1. *avagraha* or separation referred to here is the insertion of the *avagraha* sign between the two members of a compound in the Padapāṭha. In cases of doubt as to the members of a compound as regards the spelling or the determination of the members themselves one should rely on the Saṁhitā text i. e. keep up the practices of that particular Saṁhitā,
2. The insertion of *avagraha* does not give the status of a full-fledged *pada* to the members of the compound. It is the insertion of *iti* in the Padapāṭha which marks the end of a *pada*.

10

Everywhere the words – *putra-*, *-mitra-*, *-sakhi-*, *-adri-* and (the compound) *Śatakratu* are to be separated (in the Padapāṭha) and also *āditya*, *vipra-*, and *jātavedas*, *satpati*, *gopati*, *vṛtrahan* and *samudra*.[1]

1. The author is not uniform in enlisting together single words like *putra* and compounds like *śatakratu*, *gopati* etc. *putra*, *mitra*, *sakhi*, *adri*, *āditya* and *vipra* are single words which when appearing in compounds either as the first or the second members appear with an *avagraha* in the Padapāṭha. The rest are compounds of which the two members are separated by an *avagraha*.

11

Wise men do not separate *svaryuvaḥ devayavaḥ*, *arātim*, *devatātaye*, *cikituṣ*, *cukrudham*.[1]

1. This is a continuation of the topic of *avagraha*. Here the inflected words are enlisted, implying that the remaining inflected forms do not take the same rule.

II. 4

1

There are four types of hiatus,[1] which should be known– this is my opinion. Listen to their names from me according to the employment of syllables therein.

1. *vivṛtti*– hiatus, absence of *sandhi* between two vowels. Later the term *pragṛhya* became current.

2

The hiatus where the first syllable is short[1] is *vatsānusṛjā*; it is *vatsānusāriṇī* when (the short one) is subsequent.[2] When of both the *pada-s* (the end and the beginning respectively) is short, it is *pākavatī*.[3] (The remaining)[4] is *dīrghavṛddhā pipīlikā*.

1. *hrasvādi* implies that the next syllable is long. The name *vatsānusṛjā* is explained as a calf being followed by a cow, the cow standing for a *guru* syllable, the calf for the *laghu*.

2. *agre* – supply *hrasvam* implying that the first one is long.
3. The explanation of *pākavatī* given by the commentator '*cullīdvaya-saṁyoga*' conjunction of two fireplaces. When two *cullī*-s are joined together it takes less time to cook. Similarly when two short syllables come together it takes less time to pronounce them.
4. By the law of elimination the remaining one is a long followed by a long syllable.

3

The interval[1] of the four types of hiatus would be of one *mātrā*. For others[2] it is one half *mātrā*. For others it is one-fourth of a *mātrā*.

1. In order to keep the two syllables apart, a pause of one *mātrā* is introduced between them. This is the practice according to NS.
2. *anyeṣām anyeṣām* refers to the practice of some other schools.

4

makāra changes to an *anusvāra* when *r*-sound and fricatives follow. It changes to an homo-organic sound when *y, l, v,* follow (and) to the last one[1] when stops follow.

1. *uttama*, the last one i. e. the nasal of the five classes of stops.

5

When a *n*-ending word precedes a *svara*, the vowel *ā* which precedes *n* is called *rakta*[1] 'coloured'. It gets coloured by the *n*-sound.

1. *rakta* 'coloured' is a term used for nasalised vowels. The final *n* of a word which follows the penultimate *ā*, is dropped after nasalising the *ā* if the next word begins with a vowel. e. g. *arān iva* > *arā̃ iva*.

6

When a *n*-ending word precedes, half the *mātrā* of the earlier *svara* is coloured by the one-fourth *mātrā* of the consonants[1] in *ya, vaḥ* and *hi*.

1. The expression *yavohiṣu* should be split up as *yaḥ, vaḥ, hi-ṣu*. By *sandhi* it is reduced to *yavohiṣu* and means the inflected forms *yaḥ, vaḥ* and the particle *hi*. The consonants which cause colouring are *y, v, h* respectively.

7

The *n*-sound compounded with vowel[1] is rendered fourfold[2] – *r*-sound, nasalisation, disappearance or at places a nasalised sound.

1. The *n*-sound is the word-final, the vowel referred to in *svara-saṁyuktaḥ* is the one which precedes.
2. (a) *n* preceded by *ā* followed by a vowel > *raṅga*. e. g. *mahān asi* > *mahā̃ asi*
   (b) *n* preceded by *ī, ū* followed by a vowel > *anusvāra* + *r* e. g. *sakhīn iva* > *sakhīriva*.
   (c) *lopa*, 'dropping out' or 'disappearance' is not justified. The example given in the comm. *dadhanvān yo na* > *dadhanvā̃ yo na* is a regular case of *raṅga*. The dropping of *n* takes place only in the internal *sandhi* e. g. *rājan* + *s* > *rājā*.
   (d) The distinction between a *n* > nasalised sound or *anusvāra* and a *n* giving *rakta-tva* to the earlier vowel is not very clear.

8

The *raṅga*[1] arises from the heart and sounds like the *kāṁsya*.[2] It is soft and has three *mātrā-s*, '*dadhanvā̃*' is the example.

1. The nasalised sound arising out of the word-final *n*.
2. *kāṁsya* is a musical instrument described as a sort of gong or plate of bell-metal struck with a stick or rod.

9

As a lady from the country of Saurāṣṭra says '*tarā̃k*',[1] so is *raṅga* to be pronounced. That is the opinion of Nārada.

1. The verse is identical with Pāṇ. Ś. v. 19.

II. 5

1

Of the four varieties of *pada-s*,[1] there are ten final sounds[2] viz. (all the) vowels, the consonants[3] *g, ḍ, d, b, ṅ, ṇ, n, m* together with the fricatives.[4]

1. The four categories are nouns, verbs, prepositions, and particles.
2. The words end in the sounds mentioned below.

3. The list omits the palatals, all voiceless stops, voiced aspirates, so that only the voiced unaspirated stops and nasals are allowed to stand at the end of a *pada*.

4. *uṣmabhiḥ*– The plural is significant. The author perhaps means to say all the varieties of *uṣman*-s : *ś*, *ṣ*, *s*, *h*, as well as the *visarga*, *Jihvāmūlīya* and *upadhmānīya*. The comm. restricts the *uṣma*-s to two i. e. *ṣ* and *s* which goes against the plural *uṣmabhiḥ* as well as the fact that *visarga* etc. occur as the word-finals. The commentator is perhaps led by the word '*daśa*'. Anyway the number ten does not represent the exact figure since the vowels and the list of consonants put together give us as many as twenty-five sounds.

2

The *svara* is high (*udātta*), low (*anudātta*) and *svarita*. Consonants follow them. The *svara* (of the consonant) is one where it stands.[1]

1. The consonants depend upon the vowels, which are more sonorous category of sounds. They do not have any independent accent. The vowel with which a consonant is pronounced determines the accent of the consonant.

3

The very nature of the tripartite *svara-s* is mainly based on the vowels,[1] so think the Ācārya-s. The consonant should be known as a bead while the vowel is known as the string.[2]

1. *svarapradhāna*– in view of the next line the word *svara* should be taken to mean vowel rather than the tone or pitch of voice.
2. The simile is partial since the common ground for comparison is not mentioned. Just as the string holds the beads in place through which it passes, the vowel holds the consonant with which it is compounded. The consonant is fixed; held in place in the matter of loudness pitch etc.

4

Just as the country of a weak (king) is snatched away by a strong king likewise the strong vowel snatches away the weak consonant.[1]

1. The simile emphasises that a consonant cannot have an independent existence. But it gives the status of a weak king to a consonant. Vowel is not a synonym of syllable. While making the syllabic division, however, the vowel is given a prominent status. The consonant which precedes is always attached to the succeeding vowel and a consonant at the beginning of a cluster is also joined to the previous vowel for the purposes of syllabic division. Thus the snatching away of a kingdom comes to mean 'denying the syllabic status' to the consonant.

5

The breath[1] takes to eightfold path, namely, the *o*-sound, hiatus, *ś*, *ṣ*, *s*, *r*-sound, *jihvāmūla*, as well as *upadhmā*.[2]

1. The breath-sound referred to is the *visarga* which, while entering into *sandhi* with different sounds undergoes eight types of changes referred to in the verse.

Thus visarga + *a*, or voiced sounds		> *o*
,,	+ *a*, diphthongs	> hiatus
,,	+ *ś*	> *ś*.
,,	+ *ṣ*	> *ṣ*.
,,	+ *s*	> *s*.
,,	+ *i*, *u*, *ṛ*, voiced sound	> *r*.
,,	+ *k*	> *jihvāmūla*.
,,	+ *p*	> *upadhmā*

2. *upadhmā* is the same as *upadhmānīya* of the later grammarians.

6

In the *saṁhitā*, a *visarga* should be imagined at the hiatus which is followed by a vowel.[1] Optionally there is a palatal (fricative) in its place.

1. By definition *vivṛtti* means a non-coalescence of two vowels. Hence there doesn't seem to be a reason to make a special case for *vivṛtti* which is followed by a *svara*. *pratyaya* technically means what follows (see Rv. Pr.). The expression *visargas tatra mantavyaḥ* suggests that in the school of Nārada a hiatus was allowed only where there was *visarga*, which was dropped. Other cases like diphthong + vowel were treated as archaisms and not as regular developments (see next verse).

2. This again seems to be the pecularity of Nārada's school. Between two vowels the *visarga* had the reflex *ś*, where normally a *r*-sound is expected.

7

In a *sandhi* where a diphthong is the earlier member,[1] if the *y*-sound and the *v*-sound which are incumbent are elided, that hiatus is called *vyañjana* or consonant-hiatus. The hiatus known as *svara* or vowel-hiatus is found in every *saṁhitā*.[2]

1. *upadhā* is the preceding sound (see Rv. Pr.).
2. The reading "*prakṛtisaṁhitā*" does not fit into the metre. Hence "*pratisaṁhitā*" is preferable.

8

Where the breath-ending[1] is elided and which becomes the *o*-sound in a *sandhi*, the hiatus that takes place is to be referred to as *svara* or vowel-hiatus.

1. The breath referred to is the *visarga*, which comes after *a*, is elided, changing *a* to *o* before a sonant or the vowel *a*.

9

If there is an occurrence of conjunction of *o*, the following word beginning with *u*-sound, then that kind of word is supposed to end in a vowel,[1] which is quite distinct from the breath (viz. *visarga*).

1. This gives a practical hint for distinguishing original *o* from the *o* which arises out of a *visarga*, thus helping one find out the *svarākhyā vivṛtti* mentioned in verses above. The original *o* may be followed by vowels like *u* etc. while the *o* arising out of a *visarga* is followed only by *a*.

10

If the first ones[1] and the last ones[2] stand at the end of the words (and) are followed by *ś*, *ṣ*, *s* they get converted to the second place.[3]

1. *prathamāḥ*– are the first ones among the five series of stops i. e. voiceless, unaspirated stops.
2. *uttamāḥ*– the last ones among the five series of stops i. e. the nasals.
3. Voiceless unaspirated stops and nasals change to the second place in the series of stops i. e. become voiceless aspirated stops. This is a peculiarity of the present Śikṣā. (see next verse).

11

The first ones compounded with the fricatives should be presented as if they were the second. These should not be determined[1] as such, for example the words *matsya*, *kṣura*, *apsaras*.[2]

1. The aspiration should be slight. Their pronunciation should not be very clear.
2. *matsya* – *t*+*s* = *th*+*s*.
   kṣura – *k*+*ṣ* = *kh*+*s*.
   apsaras – *p*+*s* = *ph*+*s*.

II. 6

1

The measure of a *chandas*[1], *vṛtta*[2] and the place[3] of a metrical unit are the three causes.[4] The *ṛk* verses have *chandas* and *vṛtta*[5] of their own. The metrical units are (determined) by counting the syllables.[6]

1. *Chandas* is a metre where the sequence of short and long syllables is not fixed.
2. *vṛtta* is a metre which has a fixed sequence of short and long syllables.
3. *pādasthāna* 'the place of a metrical unit'. By this the extent of the *pāda* is perhaps meant. The Rv. Pr. gives details for fixing up the extent of a *pāda* at 17. 16. ff. cf. *prāyo 'rtho vṛttamityete pādajñānasya hetavaḥ*. Because of this question the reading पादज्ञान is to be preferred.
4. The three criteria for recognising the metre of a verse.
5. The Rv. Pr. uses the two words *chandas* and *vṛtta* as synonyms. The present work seems to make a distinction between them in the first line of this verse. The Ṛgvedic metres come under the category of *chandas*, the varieties of which are determined by the total number of syllables in a verse. The verse is divided into smaller units called *pāda-s*. Even if the sequence of short and long syllables is not fixed in a *chandas*, the Vedic poets show a tendency towards the iambic rhythm (short letters in the odd and long letters in the even place) in the cadence of a *pāda* (see Jayadāman ed. H. D. Velankar, Intro. p. 10). In case a *pāda* is defective, the cadence helps one determine the metre. This attempt at introducing an iambic rhythm is

perhaps referred to by the word *vṛtta*, yielding the meaning '*ṛk* verses have a *chandas* and a certain rhythm of their own.'

6. The various types of *pāda* have a fixed number of syllables.

2

The *ṛ*-sound and anaptyxis[1] should be measured in accordance with a *chandas*. In the case of anaptyxis the following sound without *r*[2] should be counted.

1. *svarabhakti* is inserting a short vowel between two successive consonants. However, the Prātiśākhya-s insert a vowel only between *r* or *l* and the following breath-sound (*ś*, *ṣ*, *s*, *h*). The duration of the anaptycal vowel ($\frac{1}{4}$, $\frac{1}{2}$ or $\frac{3}{4}$ mātrā) is discussed in details at Rv. Pr. I. 17. However, such vowels are not taken into account for prosodial purpose. Only when the metre is defective they are counted.
2. This gives an impression that this Śikṣā also introduced anaptyxis in conjucts having *r* as the first member, *pratyaya* is what follows, i. e. the second member of the conjunct which alone is counted in measuring a metre.

3

In the *ṛ*-sound when there is realisation of a separate *r*-sound[1] and if it is not compounded with a breath-sound[2] then it may be known as a short *ṛ*-sound.

1. In a vocalic *ṛ*, if a separate consonantal *r* is realised i. e. when a vocalic *ṛ* > *ra* (consonant *r*+vowel *a*).
2. When *ṛ* is not compounded with *ś*, *ṣ*, *s*, *h* as in *śṛṇavat*.

4

Where the *ṛ* is connected with breath-sounds like *ś*, it is known as a heavy syllable.[2] The example for this is the *tṛc*[2] (*svṛc*?).

1. Heavy syllables take two *mātrā-s* for their pronunciation.
2. The breath-sounds have the greatest resemblance to the vowels in the matter of closure (see verse 8 below). Hence the *r* followed by a breath tends to get vocalic. This statement may be a reference to anaptyxis. In a situation where *r* is followed by a breath-sound, anaptyxis is prescribed e. g. *varṣa* becomes *varṝṣa*. The *ṝ* of this variety of anaptyxis is long. (R. Pr. 6. 13) Tṛca is a group of three stanzas in the Gāyatrī metre. The example of anyptyxis is in the *tṛca* (see v. 6 below).

5

There is no doubt that there is (vocalic) *ṛ*-sound in *ṛṣabham*, *gṛhītam*, *bṛhaspati*, *pṛthivyām* and the fifth one is *nirṛti*.

6

In a *sandhi* between two words there takes place the anaptyxis of *r*-beginning *ś*, *ṣ*, *s*, *h*.[1] It is devoid of *i* and *u* sounds.[2] At places (anaptyxis takes place) in a single word, (but) it is devoid of doubling.

1. The *svarabhakti* mentioned here takes place when the breath-sounds follow *r* at the junction of two words. Such a situation is difficult to conceive except in the case of *r* + *h*, since a final *r visarga* > *ś*, *ṣ*, *s* before *ś*, *ṣ*, *s* respectively. It is common within the words like *arṣasi*.
2. The *svarabhakti* vowel in such cases is not *i*, *u*. By elimination only *a* is allowed to be the *svarabhakti* vowel. This refers to the dialectal peculiarity. The evidence of Prākṛta as well as certain Sanskrit words like *pṛthivī* and *puruṣa* could go against this. Hence this statement should be interpreted as referring to the local influence.
3. *Krama* is doubling of a sound in the conjuncts e. g. *agni-aggni*. When such a doubling does not occur, the said *svarabhakti* takes place even inside a single word e. g. *arṣasi-araṣasi*.

7

Those who give thought to (the behaviour of) sounds have laid down the two-fold *svarabhakti*: *svarodā* and *vyañjanodā* (arising out of) *ṛ*-sound and *r*-sound.

8

When one has *ś*, *ṣ*, *s* there is *svarodā*, when there is *h*-sound it is *vyañjanodā*.[1] When there are *ś*, *ṣ*, *s* it is *vivṛtta*[2], when there is *h*-sound it is known to be *saṁvṛta*.

1. *Vyañjanodayā* seems to be used as a synonym of *vyañjanodā*. The *r* which precedes *ś*, *ṣ*, *s* is vocalic (resembles *ṛ*) while the *r* which precedes *h* is non-vocalic.
2. *vivṛtta* – may be emended to *vivṛta* in view of its being contrasted with *saṁvṛta*. Since the consonants have a greater degree of closure the *vyañjanodā* is called *saṁvṛta*, while the *svoṛodā* is *vivṛta* (open).

9

One who employs *svarabhakti* should avoid three faults - *i*-sound, *u*-sound and likewise the fault of swallowing up.[1]

1. The vowels *i* and *u* should not be used as *svarabhakti* vowels. The third fault – *grasta* is the *svarabhakti* vowel being swallowed up i. e. pronounced very weakly.

10

The *visarga* that follows a conjunct or *ch* has two *mātrā-s*.[1] (The *visarga*) that comes at the end (of a sentence)[2] that appears with nasalised sound and the *ghuṭa*[3] is not short.

1. *ch* is always regarded as a long or double consonamt (See T. Burrow : The Sanskrit Language, p. 93).
2. Refers to the practice of lengthening the final syllable of a sentence.
3. For *ghuṭa* see 1. 7. 16 above.

II. 7

1

The first *pāda*[1] of Pathyā[2] as well as the third have twelve *mātrās* (each). The second one has got eighteen (while) the concluding one has fifteen *mātrā-s*.[3]

1. *pāda* : is a metrtcal unit. The stanza consists of several such *pāda-s*.
2. *pathyā* : is a variety of the Āryā metre. Its mention here proves the spurious nature of this verse.
3. The 1st and the 3rd *pāda-s* have seven syllables each ; they yield twelve *mātrā-s*. The 2nd one has 11 syllables which yield 18 *mātrās* - while the 4th has 10 syllables which yield 15 *mātrā-s*.

2

This is the definition of Pathyā, the other one[1] is known as Vipulā.

1. A variety of Pathyā having 12 *mātrā-s* in the 4th *pāda*.

3

The short syllable, if not followed by a conjunct is *laghu* ' light '. The same followed by a conjunct should be known as *guru*' heavy '. The long syllables likewise (are *guru*).[1]

1. These are the metrical values of syllables.

4

Where a hiatus is seen with a *svarita* ahead of it, the *svarita* should be known as heavy.[1] There (in that place) a *kṣaipra* does not occur.[2]

1. Cf. *adīrgham dīrghavat kuryāt* above (2, 3. 7). This is one more case of *svarita* being regarded as metrically long or *guru*.
2. The commentator takes *kṣaipra* to mean *laghu* which is unwarranted. The author most probably means that a hiatus where a *kṣaipra sandhi* was expected (*i* , *u* = *y*, *v*) gives rise to a heavy syllable with a *svarita* accent.

5

The words are known to have eightfold characteristic accents : 1) *udātta* on the last syllable 2) *udātta* on the intitial syllable 3) *udātta*[1] 4) *anudātta*[2] 5) *nīcasvarita*[3] 6) *udātta* on the medial syllable 7) *svarita*[4] 8) with two *udātta*-s.[5] These are the designations of words.

1. totally *udātta* are the one-syllable words e. g. prepositions in principal clauses.
2. totally *anudātta* are certain pronominal forms like *me*, *te*, enclitic particles *ca*, *u*, *vā*, Vocatives which do not begin a *pāda* or a sentence, verbs of the principal clauses.
3. *nīcasvarita* is a *svarita* following a low pitch i. e. the *anudātta* accent. Usually the *svarita* is an enclitic accent arising out of the previous *udātta*. Yet there is a class of grammatical formations of the type *rathyà*, *vīryà* where the suffix *ya* is *svarita* of the *jātya* type (arising out of contraction *vīr ìam*) and is preceded by an *anudātta* syllable).
4. totally *svaritas* are again one-syllable words like *svàr*, *kvà* of the *jātya* type arising out of a contraction of *udātta* and *anudātta*.
5. These are the *dvandva* compounds in which both the words have a dual ending, Infinitives in *tavai*, some compounds like *tanūnapāt*.

6

"*agniḥ*"–[1] "*soma*"–,[2] "*pra*",[3] "*vaḥ*",[4] "*vīryam*",[5] "*haviṣā*",[6] "*svar*",[7] (and) "*vanaspati*"[8] (are the examples of the eight kinds of words).

1. *agníḥ* has *udātta* on the final syllable.
2. *sóma* has *udātta* on the initial.
3. *prá* is a one-syllable accented word.
4. *vaḥ*, a pronominal form, unaccented.
5. *vīryàm* has a *jātya svarita* preceded by an *anudātta* syllable.
6. *haviṣā* has *udātta* on the medial.
7. *svàr*, is one-syllable *svarita* word.
8. *vánaspáti* – a compound having two *udāttas*.

7

Of[1] the final and medial *udātta-s* (one gets occurrences) in the noun, and (wholly) an *udātta* in the particle,[2] initial *svarita* in the preposition[3] and two (types, viz.) *anudātta*[4] in the verb.

1. Yāska classified words into these four categories viz. nouns, particles, prepositions and verbs. This verse mentions the accentual peculiarities of these four classes.
2. These are mostly one-syllable words; some of them are accented while the enclitic ones like *ca*, *u*, *vā* are unaccented. *ut* is a technical term for *udātta* in the Ṛktantra.
3. This does not hold good in all cases since prepositions in subordinate clauses only which are not accented may develop a *svarita* if the preceding syllable is *udātta*.
4. The singular *nīcam* indicates that it should not be construed with *dvis*, which stands alone. The two types of verbs are those in the principal and subordinate clauses respectively. The former is unaccented *nīca*, while the latter is accented.

8

All the syllables which succeed a *svarita* and are to be supported[1] are *pracayastha*. The one near the *udātta* is uttered in a low-tone.[2]

1. *dhārya*– "deserve to be supported." All the *anudātta*-s which follow a *svarita* are uttered in a single tone (*ekaśruti*). They get the technical name *pracayastha*. *pracaya* is a collection and, although nowhere mentioned, refers to a deep breath 'collected' in the lungs. It is the volume of the air which lasts through the pronunciation of the whole series of the *pracayastha* letters. Thereafter a fresh breath is taken at the *udātta* which follows. Thus the *pracayastha* letters are sustained or supported by the single breath.
2. The last one of the *pracayastha* letters is called *śannatara* by Pāṇini and is uttered in a pitch lower than the *anudātta*.

9

The connoiseur should lower the tone wherever the *pracaya* is seen.[1] Where there is a *svarita* alone it should be lowered in a gentle manner.[2]

1. There is no uniformity of opinion about the pitch of the *pracaya*. The present work, however, believes in a lower pitch for the *pracaya* which appears to be a reasonable view. The *pracaya* always follows the *svarita*, which is a combination of higher pitch (at the onset) followed by a low pitch. This concluding pitch of the *svarita* is continued through the *pracaya* till we arrive at the last *pracaya* syllable that immediately precedes an *udātta*. This syllable, referred to as *upodātta* in v. 7 above, is uttered in a pitch lower than that of *anudātta* and is, hence, termed *śannatara*.
2. The *svarita* is, in fact, a transition from the preceding *udātta* to the following *anudātta*. Hence the voice is gently lowered to the pitch of the *anudātta*. The force of *kevala* lies in indicating cases where *svarita* is not followed by *pracaya*.

10

Five-fold are the duties of a teacher: commencement,[1] assignment,[2] pronunciation,[3] knowledge of the tradition,[4] recitation,[5] Superior is the recitation accompained by the knowledge of the tradition.

1. *mukha* 'commencement' is described by the commentator as fixing the sight on the palm. This may perhaps include the utterance of *praṇava*, *vyāhṛti* etc. (see 1. 6. 4 above).
2. *nyāsa* 'assignment' refers to the '*gātraviṇā*', assigning the different notes to thumb etc.
3. *karaṇa* 'pronunciation'. The science of Phonetics, which in ancient India included the detailed phonetic analysis of one's own branch of the Veda.
4. *pratijñā* 'knowledge'! The literary meaning of $\sqrt{jñā}$ with *prati* is accepted here. Knowing the form of the sacred text as it is given by the tradition of the teacher.
5. *uccāraṇa* is actual recitation.

11

In the matter of sound of which pronunciation is not available, the tradition[1] should be carried on, since that (tradition) is the soul of pronunciation.

1. It may be conjectured that the tradition refers to the original form of the Vedic texts which was later on put down in Saṁhitā form by making various changes like introducing the rules of *sandhi* and introducing the changed way of spelling. In spite of the spelling, however, the words were pronunced according to the older tradition e. g. *tredhā* as *traidhā*, *indra* as *indara*, *pāvaka* as *pavāka* etc.

12

Because of the subtlety of tones even the *gandharva*-s[1] like Tumburu, Nārada, Vasiṣṭha, and Viśvāvasu could not fix down the *karaṇa* of the *Sāman*-s.[2]

1. *gandharva* – a musician.
2. Each *sāman* can be sung in a variety of ways as against the *ṛk* which has a fixed notation.

II. 8

1

One should always preserve the abdominal fire,[1] eat food that is wholesome. Having digested the food and on waking up, one should meditate on Brahman in the morning.

1. appetite.

2

After the autumn equinox, till the medium[1] nights of spring arrive it is desirable to get up before sunrise.[2]

1. The autumn nights are longer, while the nights in the spring are medium i. e. roughly speaking the day and the night are equal.
2. Since the sun rises late in autumn, a student is advised to get up while the morning twilight is seen i. e. before the sunrise.

3

Having risen in the morning, the one who has controlled the speech should bite (the shoots of) *mango, palāśa, bilva, apāmārga, śirīṣa*, which are tooth-cleansers.

4

(The shoots of) *khadira, kadamba, karavīra, karañja* all of them having thorns, (they are) rich in sap, are holy (and) lead to success.

5

Treating the mouth with it[1] leads to accuracy and sweetness. Like the ancient son of Udavraja, he utters the sounds with precision.

1. The comm. interprets this to mean eating the betle-leaf (*pān*) with *khadira* etc.

6

For a student *triphalā*[1] together with salt causes appetite and intelligence, so also (precision) of *svara* and syllables.

1. The Indian Materia Medica gives different formulae of *triphalā*.

7

Having done the necessities, having propitiated the abdominal[1] (fire), having drunk smoke and ghee[2] (*dhūmya-ghṛta*), having been pure one should recite.

1. *jāṭhara* is the same as the *kaukṣeya agni* referred to in v. 1. The idiom *agnim upa+ās* is used for offering oblations into the fire. In the case of abdonimal fire, the food is naturally the oblation offered into it. Hence the expression *jāṭharam paryupāsya* means having eaten food.
2. Drinking the smoke refers to the practice of inhaling the fumes of certain medicinal plants for clearing up the sinuses. This process causes dryness of the membrance, hence, it is advisable to drink ghee in order to avoid dryness.

8

One should first begin with *mandra*.[1] This is the rule in all the branches (of the Vedas). Having gone through seven *mantra-s*[2] one should produce speech as desired.

1. The *mandra* mentioned here does not refer to the *mandra* note (falling between *caturtha* and *atisvārya*) but to the *mandra* octave (see 1. 1. 7 above).
2. Having uttered them silently or in the *upāṁśu* tone.

8 A

The speech which may obstruct the breath[1] should not be uttered.

1 The commentator explains this as high-pitched voice.

9

Discordant notes[1] result from the obstruction of breath. The sweetness of vowels and consonants disappears. There is no doubt about this.

1. See 1. 1. 4. above.

10

(Instruction) that is had from a bad teacher, is a burnt[1] one, absorbed[2] together with wrong sounds.[3] There is no release from it as from the injury caused by a wretched serpent.[4]

1. *dagdha*, lit. ' burnt ' used as a term of abuse.
2. *bhakṣita*, figuratively ' a thing which goes inside a person and gets absorbed in the body '. Here it is the knowledge that goes into the mind of a student.
3. *apavarṇa*– the mistake in the text has the same penalty as that meant for the wrong accent.
4. The simile in the second line means that the snake-bite is necessarily followed by its consequence. There is no remedy for it. The same is the case of instruction coming from a bad teacher whose evil consequences cannot be escaped.

11

The sacred word[1] which has come from a good teacher, is distinct, received in keeping with the tradition,[2] is well-established and uttered in a sweet tone, by a blessed mouth[3] appears glorious.

1. *brahma* – prayer, the Vedic mantra.
2. *āmnāta* – sacred texts handed down by tradition.
3. *suvaktra* – a mouth free from defects mentioned below.

12

One who has a gaping mouth and protruding lips, one who speaks everything through the nose, one who is a stammerer, one who has the obstruction of the tongue is not fit to recite the sacred texts.[1]

1. *prayoga* - sacred texts employed for recitation at the sacrifices.

13

One who has got a splendid mouth, whose mind is concentrated, whose feelings are checked and is free from delayed singing[1] should recite the letters.

1. *tānta* from *tan*, to stretch. Singing in an extremely slow manner.

14

Five types of people are incapable of receiving knowledge – men who are passionate, who are dull, who are lazy, who are sick and whose mind runs in various directions.

15

knowledge and the objectives of life should be slowly (acquired). One may climb the mountain slowly. Even the journey of several *yojanas*, should be made slowly.

16

The ants proceed slowly (and cover) a thousand *yojanas* but even the Garuḍa cannot cover a single step if he does not move.

17

The speech which is faint at the end[1] is not fit for reciting sacred texts like an accomplished beautiful lady, lying on the bed[2] speaking to a deaf (husband).

1. The expression *pārṣṇihata* is somewhat obscure. Even the commentator is not quite clear about it. *Pārṣṇi* is the rear side of the leg, signifying the end or the concluding portion; *hata* (cf. *nihata*) is a sound uttered in low tone and appears faint in comparison with others. Hence the expression *pārṣṇihata* may be interpreted as the concluding portion of the text uttered in a low voice.

2. The simile in the second half expresses the futility of the *pārṣṇi-hatā vāṇī* from the point of view of the fruit of a *prayoga*.

18

One who recites in a low voice, in a fast tempo, in nervousness (or) one who is in doubt about the thousands of (grammatical) forms (is not fit for recitation).[1]

1. The verse continues the topic under discussion viz. the defects of the reciter.

19

The study made from the reliance on books and not learnt from a preceptor does not shine in the assembly like women who get embryos from paramours.

20

After getting the sight[1] of the decay of a mountain and the heaping up of an ant-hill, one should spend the day fruitfully by donating and studying.

1. These were regarded as inauspicious for any other work. Hence the day is to be spent in pious activities.

21

That the insects built up a huge ant-hill with fine dust does not (indicate) strength and power. The reason for that is industriousness.

22

Like the water (flowing) to a low region from a (higher) plane, the thousandfold knowledge,[1] praised in a hundred ways will come to the tip of the tongue.[2]

1. *vidyā* – Knowledge of the sacred literature.
2. This is the result of industry mentioned in v. 21 above.

23

Like the horses of a good breed who sleep for the quarter[1] of a night, sleep does not stay for long at the (genuine)[2] students,

1. *ardharātrārdha* – one half of the half night.
2. *jātya* is to be supplied here.

24

One should not be slow at meals, not also bound by women. a student should move at a distance[1] as (quick as) the Garuḍa or a swan.

1. from women.

25

As a serpent is afraid of the crowd one who is afraid of friendship (with women) as if it was hell, is afraid of women as if they were female-demons, attains knowledge.

26

The fraudulent people do not attain their goal, neither the impotent nor the proud ones, nor those who are afraid of the noise of people[1] nor those who wait for tomorrow.

1. one who does not mix up with the society.

27

As a person digging with a sickle comes across water beneath the earth, the obedient person acquires the knowledge from a preceptor.

28

The knowledge (acquired) without waiting upon a preceptor even though it is produced by virtue of intelligence is like a young (but) barren woman. His knowledge does not bear any fruit.

29

Dice, reading of books, attachment to dramas, women, laziness and sleep are the six obstructions in the way of knowledge.

30

As[1] a tigress carries her young ones not holding very tight with her teeth for the fear of dropping them or breaking i. e. injuring them, in the same way the letters should be recited.

1. This seems to be the proper continuation of v. 13. Vv. 14–29 are patched on later.

31

In this way the letters (of sacred literature) should be recited-neither indistinct nor hard-pressed.[1] By reciting the letters properly one becomes happy in the Brahmaloka.[2]

1. i. e. in a natural manner.
2. A region where pious people go after death.

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